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Theyve Only Just Begun

This foursome is proof there is no age limit for mobile entertainers. By Robert A. Lindquist

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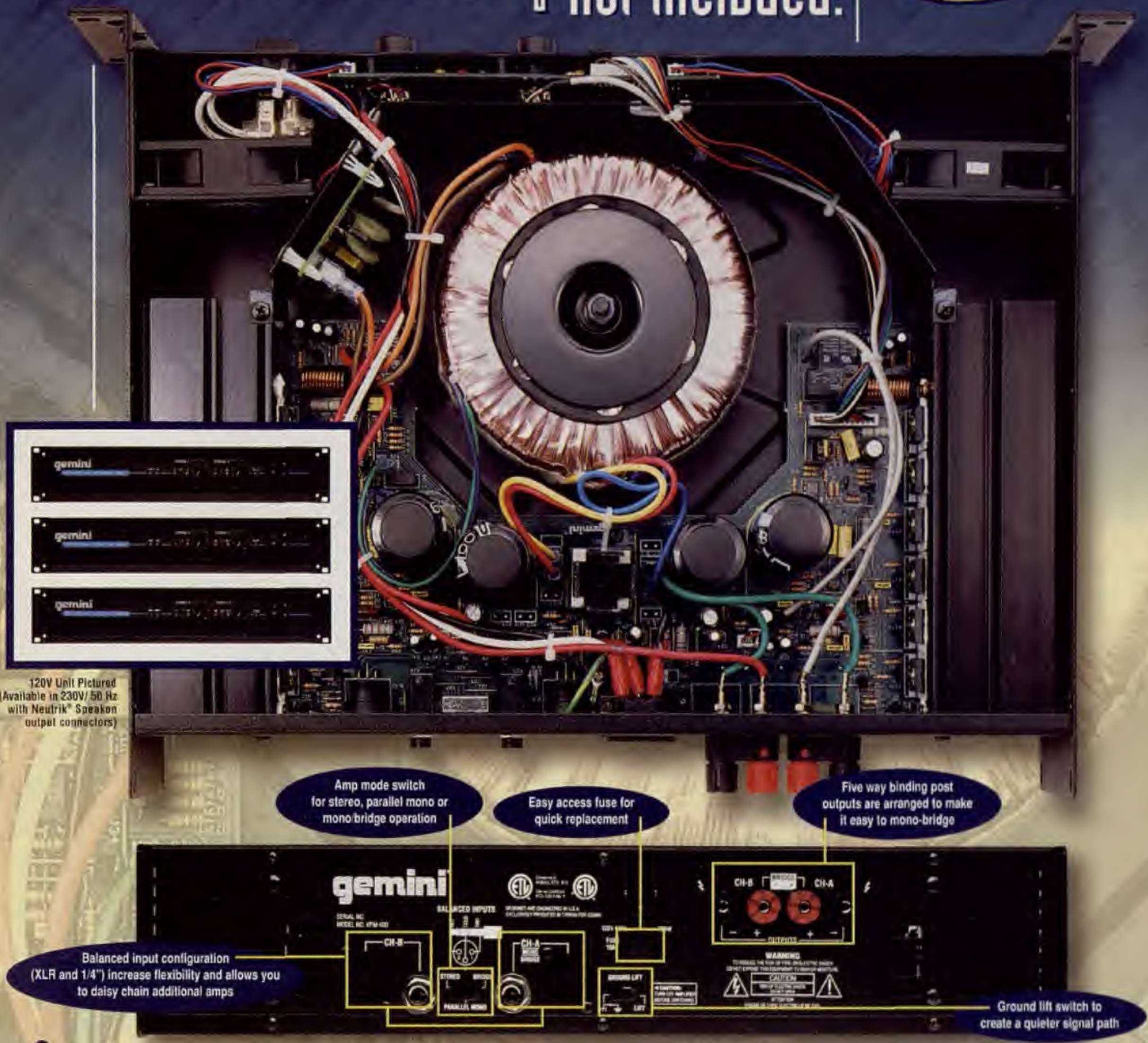

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What new copyright law?

The other day, while driving around, my 6-year-old daughter asked me to turn up the radio. As my wife and I were engaged in conversation, I had to decline her request. She immediately asked, "Mom, will you turn up the radio?" You would think that she might have foreseen the fruitlessness of asking her mother to do the same thing I had just said "no" to. But, I suppose in her young mind she's thinking, "Why not ask? I might get lucky." This kind of thinking is not restricted to children. Even as adults, we often ask the same question over and over in hopes that the answer will change. Such is the case with some DJs and questions regarding their right to record compilations of their music library onto CD-R, minidisc, or MP3. Constantly, throughout the year, we receive letters like this one:

Dear Mobile Beat:
I just wanted to know if it is legal for me to record songs from various CDs I own to make my own compilation on a Sony minidisc recorder to play at weddings, parties, etc. I have tried asking RIAA and ASCAP and have gotten no response. A DJ company owner that I work for prefers I don't use a minidisc because he says it's illegal. Your comments would be greatly appreciated.
Frustrated Disc Recorder

On the surface, it's a very good question. Who wouldn't be a bit confused? After all, if Denon, Sony and other manufacturers can sell machines specifically designed for making copies, wouldn't it make sense to assume that making copies would be legal? But are they? The law, according to the RIAA (Recording Industry Association of America), is pretty clear: "Duplicating copyrighted sound recordings for commercial purposes (such as a professional disc jockey service) without the authorization of the sound recording copyright owner is a violation of federal and/or state copyright law. This includes copying all or some of a sound recording to analog or digital tape, CD-R, mini-disc or a computer disk/hard drive."

Has the RIAA ever actually tried to shut down a single operator? Well... not yet. So if the RIAA has never tried to shut down a single operator for using his or her own home compilations, why don't they (the RIAA) just make it legal? "That," as Shakespeare said, "is the rub."

Pay close attention here; this is important. The RIAA is an enforcement organization for the recording companies. Their tool is the U.S. copyright law. They didn't enact the law, they just enforce it.

Pleading your case to the RIAA is about as effective as trying to talk a cop out of giving you a speeding ticket. If you want to change the way the RIAA looks at Mobile DJs, you have to change the law. Copyright law violation is a federal offense. The difference is that the feds don't have the resources to police the situation. The RIAA is essentially their "private investigator."

Let's say you decided you wanted to counterfeit five dollar bills. Soon after spending your first phony fin, you would get a visit from the FBI. Regardless of how strongly you felt you had a right to counterfeit money, it would do you no good to talk it over with the agents. Your only hope would be to get the law changed. Whereas the Government needs the FBI to enforce existing federal law, they need the RIAA to help them enforce copyright law.

I doubt there is any publication or organization that is closer to, or has reported on RIAA activities more frequently than this one. Yet everytime it comes up, the amount of hate mail we receive is staggering. That fact is, you've been asking, so again we're answering, and the answer is the same. It is still illegal to duplicate sound recordings for commercial purposes.

The RIAA's main thrust, and this is not new, is to go after the biggest and most blatant copyright offenders—whether they be DJs, producers of DJ compilations or those involved in something that has nothing to do with DJs. The world is their oyster and they have plenty of violators for them to pursue. As a single operator, your chances of getting hassled by the RIAA are pretty slim. But that's not to say it couldn't happen. And regardless of what you might read on the Internet, there is no magic loophole. The simple truth is... if you don't like the law, and it's something you are really passionate about, call your congressman... not the RIAA.

Robert A. Lindquist, Editor-In-Chief

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The DJ Magazine

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LEMME GUESS

WOW! Didn't you guys go to elementary and high school? This so-called spinning device is a commercial model record player designed for schools. This record player from the seventies has a built-in mixer, power amp and speakers, which are not in the picture. On the top left side is the pitch control, which is not electronic. It was intended for use with a film projector to align the sound with the video. The built-in microphone mixer enabled teachers to talk along with a film projector or slide projector. It also was designed for use as a small PA system in class. There were also sing-along records to play on

continued on page 10

WHAT WOULD YOU DO?

In response to our "What Would You Do" story (April/May '99), which detailed a massive melee at a wedding reception…

Steve and Roberta Rothkin of Dancemasters Disc Jockey Entertainers, Poughkeepsie, N.Y. write:

By the start of the second paragraph, the first idea that came to our minds was to get on the mic and start getting everyone's attention with calls of "time out" and "hold on a minute," etc.

After (hopefully) pausing the melee and getting everyone's attention, we would continue with something on the order of "Hey, we're all here tonight to celebrate the love of Jane and Jack. Let's keep this a fun and happy celebration. If you've got a beef with someone, put it in your back pocket and forget about it for the rest of the evening. Now let's toast to the happiness of Jane and Jack." At this point, I would have the best man continue.

We also received this reply from The Party Pros DJs (e-mail/no address):
Sounds like the Hatfields and McCoys! I suppose my initial reaction would be to slow down the music and try to lighten the mood with a joke or two. The situation sounds like it was pretty out of control. Option two could have been to play it up with some Nirvana or Offspring (only kidding)! Luckily, I've never been in such a bad spot.

Regarding my personal safety and that of my equipment, we come first in crisis situations. The smart DJ would have his or her equipment well cased in the first place and would only have to disconnect a few wires and throw on a few covers for maximum protection. The light show and any speakers on tripods would be a different story. As for that unknown DJ, if they did get away safe, I'm sure they were laughing all the way to the bank!

And Stu from Stu and His Crew in Centerline, Mich. wrote:
I had a similar thing happen. When the fighting started, I simply cut the music, brought up all the house lights and got on the mic saying, "Okay folks, let's all calm down and think of the bride and groom. Don't ruin their day. Besides, who wants to spend tonight in jail?" The police still shut us down, but it could have been worse.
Watch for another "What Would You Do" scenario, from our files of actual DJ experiences in the next Mobile Beat!

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FEEDBACK

continued from page 8

these units, like the ABC song, Old MacDonald—you get the picture! Karaoke goes a long way back; it just took the Japanese to reinvent it to today's standards. The speakers were detachable so they can be placed in two different locations in a class, as most teachers put the record player and a projector in the middle of the room. This unit is quite loud. The monitor knobs were to control the volume of each speaker.
Frank Quesnel

Good guess Frank but it looks like you are almost as far off base as we were... See "Juice" for the real story on our Mystery Turntable. –Ed.

NICE WORK IF YOU CAN GET IT

My name is Decker Black and I own my own DJ and karaoke service called Decker's Dance Party. I am also a live DJ for 104.3 WCBH "The Buzz" out of Efingham, Ill. I am also going to Lake Land College in Mattoon for a degree in broadcasting, and I am a DJ for their radio station, which is 89.9 WLKL "The Max." When I first started being a live DJ it was weird because I was used to being able to see the people that I was talking to. I was quite nervous my first few times on the air because I had no idea who I was talking to. At a lot of my DJ shows women have a tendency of taking off their shirts, so now when I am on air I just pretend those women are standing there and then I feel relaxed. So my Mobile DJing has helped me be a better live DJ on air.
Decker Black

Ahhh. Thanks Decker. By the way, we've got more mobile/radio DJ profiles coming up in a future issue. –Ed.

DIFFERENT SPIN

I am writing to comment on the article "New Spin on CDG Piracy" (April/May '99). When CDs debuted decades ago, it was no secret that the cost to manufacture them was far less than the cost to manufacture cassettes. Nonetheless, the manufacturers of CDs have never passed on their "good fortune" to us (their customers). On the contrary, the consumers' cost of CDs and CDGs has always been unjustly overpriced, having the manufacturers laughing all the way to the bank and never thinking twice about our pocketbooks. Let me see if I've got this right. Now that the tables are turned, you want our help?
Anonymous e-feedback

You don't have to hide... they won't come after you. –Ed.

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JUICE

BY ROBERT LINDQUIST

MYSTERY SOLVED

OK, I was wrong. James Golik of Crooked Canyon Entertainment, in Cascade, Colo., David Wilkinson, in Schenectady, N.Y., Gerald Yerby (whereabouts unknown), and several other astute readers have set me straight! The unique looking record spinning apparatus pictured in our last issue (and on page 8 of this issue) is a Hilton AC-300B variable speed (0-78 rpm) turntable and amplifier combo designed primarily for square dance callers and ballroom dance teachers.

Gerald Yerby, who has two similar models of newer design, says the turntable combines two 150-watt amps with a mixer for two microphones. Controls on the microphone allow the operator to adjust the volume of the music and reset the tone arm while demonstrating steps or teaching figures.

According to *Mobile Beat* staff writer Mark Johnson, whose parents were square dance instructors, "The square dance caller uses a special microphone that has a volume control and reset button. The reset activates a slanted arm that abruptly lifts the needle off the record and positions it back to the beginning of the same song. It's very helpful for teaching square dancing so you don't have to walk back to the player. Most square dance 45s come with two sides (obviously). The 'A' side has all of the dance calls; the 'B' side has the same music, but no square dance calls. Included with most square dance 45s is the call sheet for doing your own calling. In addition, most 45s used by square dance callers are from very nondescript record labels, which explains the unrecognized 45 on it. The red dot would be the caller's instant recognition of which of the two sides to play."

The mixer also allows for tape in/out and two main and two monitor speakers. The bar on the left side front (white) is a display for the output level. The unit is built

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into a rugged road case, which has a carrying handle visible on the left outside. It also has four spring-loaded feet underneath the case which absorb shock to avoid skipping. Hilton is still in business today and producing new and improved units with up to 500 watts output at a price of $2,500 plus. You can visit their Web site at www.ccnet.com/~hiltonap/.

ASSOCIATION FORUM

With more and more DJs forming associations, it's getting harder for DJs to decide which organization best meets their needs. While many DJs prefer being part of a small, local or regional group, others feel that a strong, national association can accomplish more.

To help you decide which association is best for you and your business, *Mobile Beat Magazine* is inviting all associations to participate in an open forum as part of the Summer DJ Show and Conference (June 28, 29, 30, Cleveland, Ohio).

The purpose of the forum is to help any DJ looking to join an association to make an educated decision. We'll give each DJ association, big or small, local, regional or national, a chance to talk about their benefits package, layout their short and long term goals, and explain what makes them different from the others. Time will be allowed for comments and questions from the audience as well.

All recognized and established DJ associations are invited to participate. A complimentary show registration will be included for one qualified representative per association. Pre-registration is a must. Please contact *Mobile Beat* at (716) 385-9920, fax (716) 385-3637, or e-mail mb@mobilebeat.com.

PUSH FOR LICENSING

The United States Mobile Entertainer's Alliance (USMEA) is in the process of getting together a petition to present

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Correction and Clarification

Concerning our scoop on the Pioneer CDJ-100S (March '99 issue): By noting the procedure for removing a disc in the off chance of a jam was, in no way, meant to infer that the unit is prone to jamming. Our intent was just to show users that Pioneer had taken into account the highly unlikely possibility of a disc jam resulting from a loss of AC or other unexpected occurrence.

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Get home faster without a speeding ticket!

SOME TIPS TO SPEED UP YOUR SETUP AND TEAR DOWN.

E-MAIL YOUR QUESTIONS TO DJWALDO@MOBILEBEAT.COM

DEAR WALDO:
I would like to find a system to be able to set up and break down faster for my jobs. What do you suggest?
Derrick London
Lincoln, NE

DERRICK:
Having a system for setting up your equipment can not only save you time, but actually bring you more money. To accept an afternoon job and follow it up with an evening job, you must consider travel time between jobs. If you can save enough time setting up and breaking down, this doubling up becomes more feasible.

One way to save time is having your equipment pre-wired in one case. This is to have your main equipment (amp, mixer, CD players, mic transmitter) all in one case, along with a power strip or power conditioner. With all your equipment plugged into the strip, all you need to do is plug that into an outlet and plug your speakers into your amp.

Another time-saver is to have only the miscellaneous items you need to set up in one bag and have another bag with spares and extra items (i.e. speaker cables, tape, mic, flashlight, slipmats). This way you are not digging through stuff to find something, and you won't forget something that you need.

You should also develop a set up and break down system. Go through what you need to do to set up and break down and write down the best order. Some tips include: not placing bags or cases where you will need to set something up later. This way you are not moving and removing items. Also use the "touch it only once" theory. When you take something out of its case, set it up completely.

Also, don't take the covers off your speakers before you have set up your tripods, otherwise you will have to "touch" the speakers twice, once to take off the covers and again after you have decided where to place the tripods.

Once you have figured out the most time-effective order to set up and break down, write it down, practice it, and use it.

DEAR WALDO:
I am in the process of switching over to minidiscs. Are there any wholesale suppliers of blank MDs? Buying them commercially is rather costly. The best price I found is about $2.50 per blank disc.
John the "Music Man"
John Karlovich
Milwaukee, WI

JOHN:
Now that there are professional MD players on the market made for our use, many DJs are converting their libraries to MD. There are Web sites devoted to MD users. Two that I have seen are miniboard.com and minidiscussion.com.

As to your question about the best price for blank MDs, try: tapewarehouse.com. In quantity purchases you can receive a price better than the one you found.

DEAR WALDO:
In the May '99 issue of *Mobile Beat*, someone asked about cases for minidiscs. Your suggestion of where to find them was good. Speaking from experience, spending $100 or more for a case that will be heavy, bulky and awkward (and not at all sturdy) is a waste.

I bought cases for my CDs and MDs. I returned them because the screws kept falling out, even though the cases weren't full. I discovered that the cardboard boxes that sports card shops store their cards in are a good fit for MDs. These boxes cost about $10 and are better than the expensive particle board cases.

Also, I didn't spend hundreds of dollars on cases in which to carry my light system around. I bought some plastic Rubber Maid totes, at a cost of about $25 each.
Eddie Freitas
Fairhaven, MA

EDDIE:
Thanks for your suggestion. It is always good to find other ways to solve a problem.

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PROUD TO BE A TASCAM WARRIOR

continued from page 14

to the RIAA and various major record labels. The petition requests consideration for a limited re-recording license for professional mobile disc jockeys.

According to Larry Hampson, the association's executive director, "We are asking any mobile entertainer in the United States, a member of USMEA or not, who is interested in seeing such a license created for mobile entertainers in the United States, to sign our petition."

A pre-authored personal letter will also be available, to be sent to each member of congress from petitioners across the United States. The association plans to use the Internet as well as upcoming DJ shows in Cleveland, Ohio and Louisville, Kentucky to reach out to DJs across the United States. The actual petition will be available within the next two weeks for interested parties to sign.

A.M.E. VEGAS PARTY A WINNER

The Association of Mobile Entertainers (A.M.E.) of southeast Michigan held its Las Vegas style fundraising party on Sunday, March 7, at The Barton House of St. Claire Shores, Mich. The event was co-sponsored by Disc Jockey Supply and featured live product demonstrations by Sony, Rane and others. Over $7,000 in prizes were given away including a minidisc MDS-DRE1 from Sony Corp., an MM8X2 mixer from Rane Corp., a full set of Knockout Hits from Entertainment Resources Group, and two tickets to the Cleveland Mobile Beat Show. Other contributors included Disc Jockey Supply, Harmony House, Brides To Be, Promo Only, and Sonic Foundry, just to name a few. The A.M.E. group has announced a membership drive to any interested entertainers. They will sponsor four events per year for their members. For further information, write to A.M.E., c/o Disc Jockey Supply, 3854 E. 13 Mile Road, Warren, MI 48092, or call (810) 582-0870.

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Creating a mood with lighting doesn't always mean bright beams flashing to the heavy beat. Taking a cue from the psychedelic sixties, American DJ Supply has developed a new wall-washing effect called the Spiral Graph. It splashes a constantly changing kaleidoscope of colors across any wall, adding a vivid and unpredictable element to your light show. Two models are available. The Spiral Graph is compact (8.5" x 8" x 15"), lightweight (8 lbs.) and affordable for most Mobile DJs. It uses a 75W ZB-EYF 12V lamp.

The Spiral Graph/400 is aimed more at club installations (28 lbs. , 18" x 10" x 11.5"). It covers a greater area with a ZB-EVD 36V, 400W lamp. Both are shipped with a hanging bracket and can run on either 120V or 220V current.

Open the eyes and the minds of your dancefloor flower children with these two units from American DJ Supply. MSRPs: Spiral Graph - $299.95; Spiral Graph/400 - $429.95

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4295 Charter St. • Los Angeles, CA 90058
Tel: (800) 322-6337 • Fax: (213) 582-2610
Web site: www.americandj.com

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In the never-ending struggle to reduce setup and tear-down time, you may have a new ally... the Quick Cord System™. This system allows you to rackmount your PA cords by putting them on retractable reels enclosed in a two- or five-space box, holding four or 14 cords respectively. Reels are sold individually. Standard options include XLR, 1/4" (speaker and instrument), banana, and 20-foot AC power cords. You may also order custom reels for almost any other connection you might need. MSRP: Prices vary depending on configuration.

Quick Cord Systems
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Web site: www.quickcord.com •
E-mail: leatherj@garlic.com

Pointing Toward Power

QSC has unveiled the latest addition to their PLX Series of amplifiers, the PLX 3402. This model's power points (700W per channel at 8Ω, 1100W at 4Ω, and 1700W at 2Ω) make it ideal for powering subwoofers and full-range speaker systems. Equipped with QSC's PowerWave™ switching power supply, the PLX 3402 packs its high power into a 2-RU chassis that weighs 21 pounds with a depth of only 14 inches. All this muscle doesn't add noticeable noise (-110 dB S/N ratio from 20Hz - 20kHz) or distortion (.03% THD at rated power into 8Ω). The PLX 3402 keeps your levels under control with proportional-response clip limiters and user-selectable low-frequency filters. Other features are all-metal XLR and 1/4" balanced inputs, Neutrik Speakon and touch-proof binding post outputs, and comprehensive LED indicators including three-step signal ladder, true clip, protect, bridge-mono, and parallel input mode status. What's the point? More power, of course.
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IT'S HOT

Back In The Saddle Again

Shure Brothers has rolled out a new line of phono cartridges which includes two reissues, one current standard, and one brand new design, all with vinyl-oriented Mobile DJs in mind. Back in the saddle again are the M44-7 and M44G cartridges, the former for battle mixing at 1.5 to 3 grams of tracking force, and the latter for showcasing at 0.75 to 1.5 grams. Both employ Shure's Type S cantilever design. The M44-7 also features 9.5 mV of output. The SC35C continues its service with its Type 1 aluminum alloy / tubular cantilever construction, and tracking force of 4 - 5 grams. The new cartridge in the bunch is the M35S. It tracks at 3 - 5 grams, has a Type 1 cantilever design and boasts substantial skip resistance. Each cartridge comes with a stylus cleaning brush and an extra set of headshell leads. Frequency response for all in the line is listed as flat, from 20Hz to 20kHz. MSRPs: M44-7 - $115; M44G - $100; M35S - $75; SC35C - $60

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1-All entrants must be at least 18 years of age. 2-Entrants must be available to attend the MOBILE BEAT DJ SHOW AND CONFERENCE, June 28-30, 1999. 3-Any and all applicable taxes on prizes are the sole responsibility of the winner(s). 4-All entries become the sole property of SKB Cases & Freed International. 5-The decisions of the judges are final. 6-Contest void where prohibited by law. 7- All entries MUST BE RECEIVED on or before WED., MAY 26, 1999. 8-Winner(s) consent to use of their likeness without additional compensation. 9-Winner(s) will be notified by telephone and U.S. Mail (registered letter, return receipt requested). 10-Contest is open to all except employees and/or families of Mobile Beat, SKB, and Freed International. 11-No purchase is necessary. 12-Unless otherwise stated, airline ticket will be round-trip coach. 13-Odds of winning depend upon the number of entries. 14-In the event that the winner has already registered for the show... airfare, 2 nights lodging and full show pass will be reimbursed. 15-To enter, use magazine entry form or plain piece of paper. 16- One entry per person only, NO PHONE CALLS WILL BE ACCEPTED.

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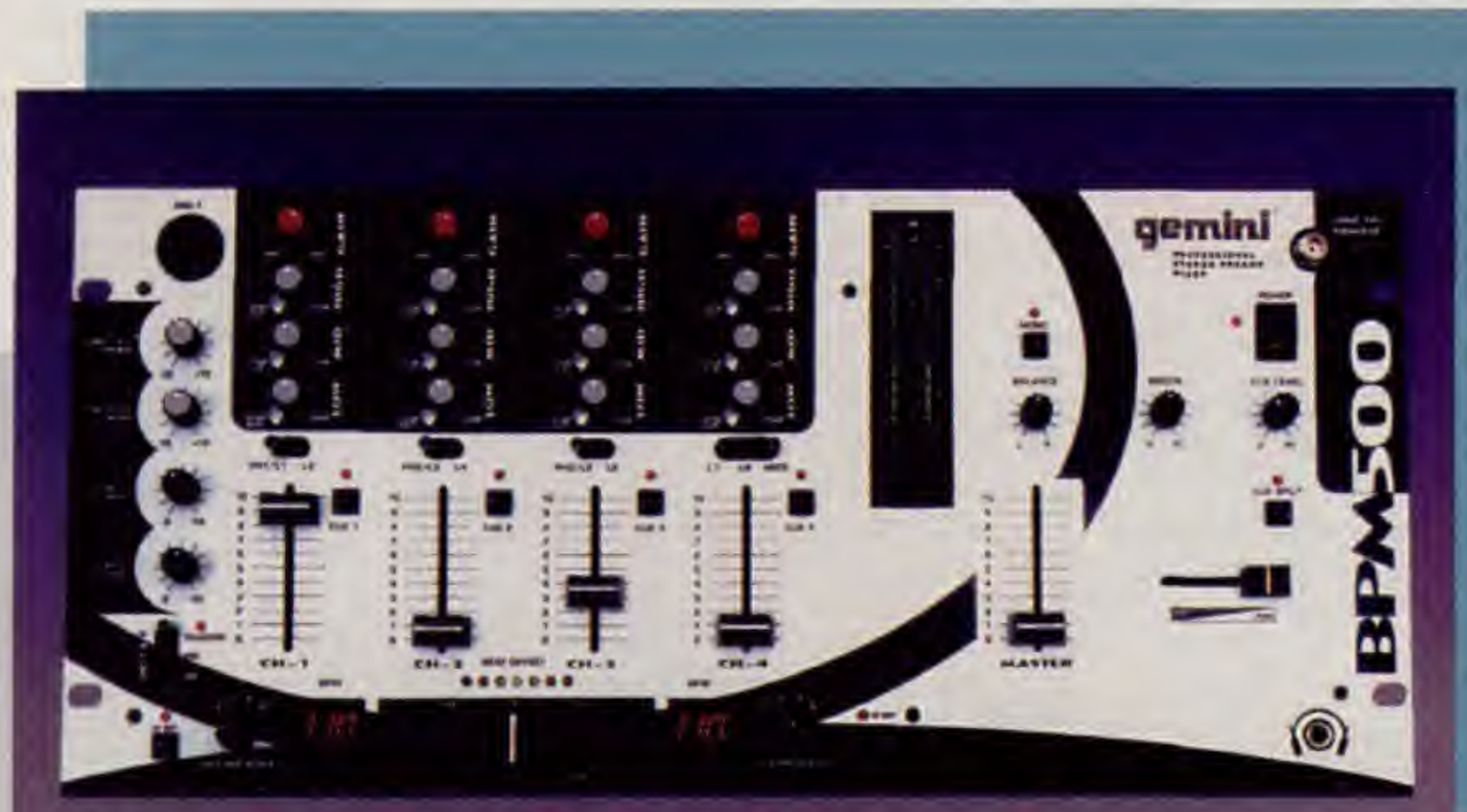

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Zoom RhythmTrak•••234

Denon DN-M2300R

The Digital Diet

THIS MIX WILL FATTEN UP YOUR PERFORMANCE.

For the most part, mobiles survive on a steady diet of weddings, school dances, and a variety of corporate functions. This diet, however, can become rather bland. Sometimes we opt for more lighting effects to spice up our plate. If that's not enough, we head for the dessert cart of dance and props. We then wash it all down with a punch bowl of personality.

For those of you still feeling hunger pains, however, it may be time to go off the low fat stuff and head straight for the prime rib table.

À LA CARTE

Imagine doing the perfect gig. For me, that's doing a job without a specific format or form. It means creating an environment with my own unique brand of select equipment and the subsequent combination of new and exciting audio possibilities. Is your mouth watering?

To do this, we have to go high profile. To my usual setup of a Denon 2700 CD player, a pair of Crest CA9 amplifiers, and a sub/sat Apogee speaker system, I added the new dual slot-load Denon DN-M2300R minidisc recorder/player, the Samson Zoom RhythmTrak 234 drum box, and an MTX X5 mixer.

Normally, I use my industrial strength Rane MP24 mixer, but the MTX X5 offers me the unique capability of treble, midrange, and bass frequency cuts, plus individual channel gain control.

Full reviews regarding the Denon DN-M2300R and the Samson Zoom can be found in the April/May issue of *Mobile Beat*, and a better description of the MTX X5 mixer can be found in this issue, so I won't go into great detail regarding each piece of gear. Rather, I am exploring the feasibility of adding this equipment to your overall system and its impact on your performance.

BY STEVE "ISLAND JAKE" JACOB

PREP WORK

After altering my podium-style rack with a wing-type shelf, I was able to accommodate the Samson Zoom. Designed like its CD brethren, the Denon DN-M2300R MD machine fit snugly into my equipment rack. I mounted the remote control unit just above the Denon 2700 CDP, and the Denon MD transport just below the dual drawers of the CD transport. Everything was ergonomically perfect.

The Denon DN-M2300R MD layout is reassuring in its design. It features seamless looping and ±9.9% pitch shift capability, which operate like the Denon 2700.

Two features that really endear me to the Denon DN-M2300R MD are the hot start/programming system and its ability to record. These two features really make life in the mix less hectic. You can assign five separate cue points/tracks to each side of the transport, which allows sampling sound effects, phrases, or beats, and instantaneous repeat. Add to this the fact that you can loop/program any track at any time and have a combination recorder, sampler, sequencer, and rhythm effects box in one unit.

The recording aspect of the DN-M2300R MD helps verify what you've created. It's also a necessary feature in building your own collection of repeatable combinations.

NOW WE'RE COOKING!

The DN-M2300R MD alone may be enough to satisfy you. But if you want to go a step further

and actually create beats and rhythms on the fly, then the Samson Zoom RhythmTrak 234 is next on the plate. The Samson Zoom is a drum machine with the capability to create up to 99 patterns, in addition to the 99 drum, bass, and percussion presets. Want more? You can choose from 174 different drum, bass, and percussion sounds. Still not full? The Zoom also lets you program up to 255 patterns in sequence for backing to an already playing track or creating/backing your own composition. That's not all...

Want to combine patterns, repeat them, or raise and lower the BPMs all on the fly? Go for it! The Zoom is easy to learn and limited only by your imagination.

THE FINAL MIX

The third and final addition to your plate is the MTX X5 mixer. It is essentially the same unit as the X4 (previously reviewed in issue #50) except that it has an extra channel. The X5 has all the same great features that make the X4 such a pleasure to use, like individual gain controls for creating matched outputs. Plus it has individual ±12db to -24db bass, midrange, and treble rotary frequency control pots. Add to this the infinitely flexible mixing options available, and its ability to assign tracks to the crossfader, and you have a truly well designed mixer.

The MTX mixers, regardless of what model you select, are solidly built units and a good addition to any mobile's equipment list. Its capabilities alone can help you learn the essentials of beat mixing, as well as provide you with a reliable board for future expansion.

LET'S EAT!

The question is: Can these products be added to your equipment list to create somewhat of a hybrid DJ performance artist? The key is to enhance your performance with your own creativity, without bogging you down with a lot of technical mumbojumbo.

I planned to test my theory at a birthday party. Unfortunately, the gig was canceled due to weather (a blizzard). Regardless, I employed the DN-M2300R's MD recording capability and created a demo disc for the client to play at the evening's affair for the immediate family and friends that were able to brave the elements.

I created a 74-minute MD, highlighting the capabilities of each piece of gear. The customer had requested a high-energy music mix of '50s-'80s with an emphasis on disco. So I began by recording recognizable samples (phrases like "Happy Birthday" from Neil Sedaka, "Today it's Your Birthday" from the Beatles, "Hot, Hot, Hot," from Buster Poindexter) and assigning them to the hot start buttons. In addition, I snatched various effects and bridges from some of the songs on the play list and loaded those.

Next, I programmed a series of beats, bass, and percussion sounds with the Zoom. The fact that these beats could be matched to the program source at the "tap" of the tempo control made utilizing these preset sounds a possibility regardless of the BPM of the source material.

Now I was ready to fly. Starting with a steady bass track

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provided by the Zoom, I began with a 16-beat intro. I then launched into a "Jive Bunny" type mix of the customer's favorite songs using the Denon CD player's sampling and looping capabilities.

I built this mix to a fevered pitch then broke it down to a repeating series of 16 more beats. This time I maintained the Zoom's beat structure while employing the X5's ability to eliminate, or "kill", the bass frequencies.

The Denon MD player also came with two prerecorded MDs entitled *Denon Break Beats Volume 1 & 2*. It was time to put them to good use. (Knowing your BPMs is critical to the success of this project.) While the music was still playing in the Denon CD player, and the Zoom was still pounding out the beats, I was able to scan the *Break Beat* MDs and locate a series of 1990's beats. Regardless where I loaded them—the sampler, looper, or the hot start buttons—they were immediately available for playback.

At this point, I replaced the Zoom operation with that of the Denon *Break Beats*. Using the familiar Denon pitch control on the MD player made beat matching a snap. I was able to maintain the integrity of the original song while giving a distinctive 1990's feel to the program source.

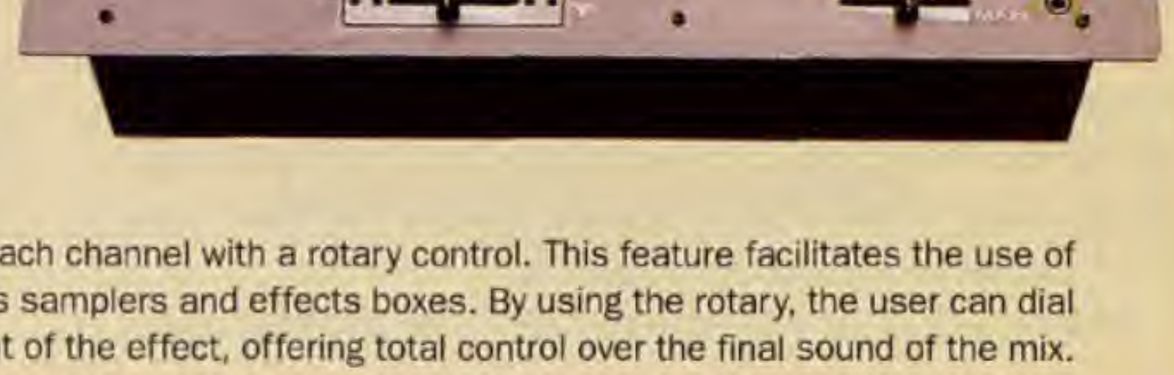
DESSERT

The bottom line to all this is that the customer loved this unexpected gift. It created a good situation out of a potentially disappointing one. I was able to take my performance one step further than what was expected, and I had fun doing it!

If I accomplished nothing else, I believe I have disproved the myth that specialty units such as the Denon DN-M2300R MD and the Samson Zoom RhythmTrak 234 are just for the studio musician.

Mobiles can use these tools to help with contests, games, walk-ins for the bride and groom, special corporate creations, demo and dance tapes, karaoke and, of course, studio work.

Technology by itself is not enough for you to get hired by your clients. People don't hire equipment, they hire people. So including these devices alone won't help you to get more gigs. However, if your interests lie in creating a signature sound and performance with your equipment, this may be for you. Refining and learning new skills will not only help you get more money for each gig, but expand your horizons beyond that of your typical setup and music library. It's food for thought.



Meet the X5

While it bears a family resemblance to the other mixers in the X Series line, MTX's X5 sports some fine top-of-the-line features. Most notable is the addition of a fifth mixing channel, upping the number of available line inputs to eight and the number of phono inputs to four. There is also an auxiliary send on each channel with a rotary control. This feature facilitates the use of peripherals such as samplers and effects boxes. By using the rotary, the user can dial in a precise amount of the effect, offering total control over the final sound of the mix.

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BBE 362SW Sonic MAXIMIZER

Once again it's time to review another cool electronic gizmo! Although I love high-tech electronics, in order for me to actually purchase a device, mount it into the rack and lug it around, it has to be functional. I'm not interested in any "gee whiz novelty stuff."

Aside from your usual gear (i.e. speakers, amplifiers, mixer), one piece of equipment that can make a notable difference in sound is a sonic maximizer.

The good people at BBE, in Huntington Beach, Calif., sent me their 362SW Sonic Maximizer with sub woofer control for some serious sonic abuse and misuse.

Maximum effect

Sometimes these high-tech devices offer an air of mystery as to what the heck they really do. Let's try to shed some light on that subject. Ninety-nine percent of the music you play was undoubtedly produced in a state-of-the-art studio. Utilizing top-notch equipment, it was finally mixed or mastered by a professional engineer who uses speakers (studio monitors) that can cost as much as a German sports car. In this fashion, the engineer can determine precisely what the final product actually sounds like.

BY JIM KERINS

I'm not a mathematician, nor do I play one on TV, but I'm guessing that your system and mine together didn't cost as much as the high-tech equipment used to record a single track. When our PA speakers try to reproduce these complex digital signals, major phase and amplitude distortion is created. What the end-user hears is considerably poorer quality than what was originally heard in the studio. Should you be concerned with phase correction or time alignment? I don't think so. If you're like me, you just want the music to sound better. That, my friends, is the goal of the BBE 362SW Sonic Maximizer.

Fundamentally, the BBE 362SW breaks the audio spectrum into three ranges: lows, mids, and highs. Processing begins by imparting a predetermined phase correction to the high frequencies where most audible changes can be recognized. The midrange is delayed by .5 milliseconds and utilizes a band pass filter, while the low group is delayed 2.5 milliseconds. Together these changes coerce your speakers into producing sound that is close to what the engineers had intended.

Connecting the unit is simple, as it consumes just one standard rack space and has a real power cord. Rear panel connectors feature a choice of RCA or quarter-inch jacks. Stereo inputs and

outputs, along with the ever-desirable sub woofer output are available. A standard connection procedure would be to connect the BBE 362SW directly between your mixer and stereo amplifier. With the addition of another amplifier, you can utilize the subwoofer output for some bone rattling fun.

Maximum fun!

For this particular test the components I used were two Mackie 1400 amplifiers, a pair of Bag End speakers (15-inch woofers and horn) and a pair of Yorkville subs. To get a sense of this product's versatile sonic characteristics, I also tested a few other speakers of varying quality.

The BBE 362SW's front panel is simple and intuitive in design. Two LED meters and three clip lights monitor its function. The unit's controls are: process, low contour, sub level, and sub frequency; the last being a sweepable selector variable from 30 - 120 hertz. Whenever you use an external piece such as the BBE 362SW, or any processor, it should always be turned on before the amplifier to avoid any nasty and potentially damaging thumps.

I loaded up the CD player with my usual test track and began playing it at a moderate level. A handy feature of the BBE

The BBE 362SW's front panel is simple and intuitive in design.

362SW is a function switch, which can be engaged or disengaged without adding any noise, to compare the processed and unprocessed signal. When you engage the function button there's no function change until you increase the process level control. What happens then to the sound is a new level of clarity and definition. It is as though someone has removed a blanket from in front of the speakers, virtually opening up the high-end spectrum.

Before I engaged the sub, I increased the low contour, which increases the amount of phase correction. It's like a bass boost that is considerably cleaner sounding than simply increasing the low-end on an equalizer.

Maxed out

To put the system over the top, I reached for my favorite controls—the sub level and frequency adjustment. Although the electrical connections were unbalanced, the unit was very quiet and sent more than enough signal to drive the sub amplifier. The selectable low-end frequency feature is really helpful in accurately tuning your bass cabinet and alleviates any annoying rumble.

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WARRANTY:
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PRICE:
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BBE Sound Inc.®

Cranking up the subs is always a satisfying experience and is particularly delightful with the BBE 362SW.

Cranking up the subs is always a satisfying experience and is particularly delightful with the BBE 362SW. Once you have the system adjusted, it's great to be able to push a button to compare the processed and unprocessed signal. It's quite dramatic and adds new clarity and sparkle to the system.

Naturally, increasing frequency coverage and intelligibility in any system will enable you to get better room coverage with more definition at a lower volume. I even hooked up some old, retired-from-the-road speakers with poor sounding tweeters. The BBE 362SW seemed to make an even more dramatic difference on the less expensive speakers.

Overall the BBE 362SW Sonic Maximizer is a well-constructed and attractive unit. It can add a real world quality boost to the sound of your system, without breaking the bank. The unit comes with an easy-to-understand manual, with tips and hookup diagrams. It is backed by a five-year warranty, demonstrating the confidence this respected manufacturer has in its products.

Until next time, jam on! For other technical info or mindless chatter, e-mail me at Jamsound@aol.com.

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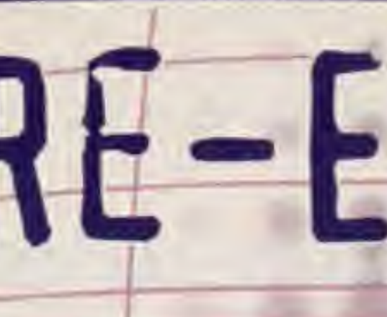

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BY ROBERT LINDQUIST & DAN WALSH

You *Write* the Songs

START YOUR NEXT GIG WITH YOUR OWN GREATEST HITS!

Ever think about selling your DJ service and joining a band that plays the lounge at the Holiday Inn? Jeez, we hope not! But when you think about it, what group has a better vehicle for promoting their own music than Mobile DJs? Last year when John Tesh was looking for a unique way to promote his song "Give Me Forever (I Do)," he looked to Mobile DJs. Using *Mobile Beat* as his vehicle, Tesh sent out free copies of the song on CD to over 18,000 Mobile DJs. The result? "Give Me Forever (I Do)" became one of the top wedding hits of the year.

BUT HOW?

What if you've had no musical training or experience? What if it's all you can do to doodle "Yankee Doodle" on the kazoo? Here in the computer age, it doesn't take a degree from Julliard to bring out the songwriter within you and your computer. If you're thinking overnight success however... you'd better think again. Even if your goal is to simply lay down a few tracks good enough for public play, it will take practice, and plenty of it.

BAND-IN-A-BOX

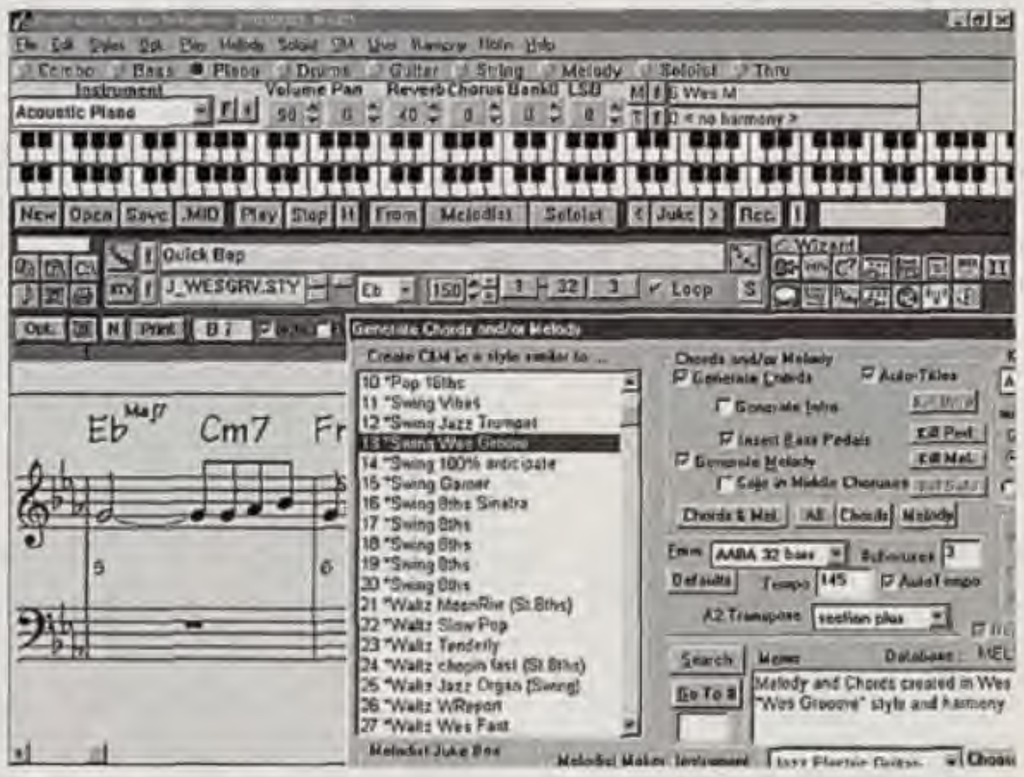
Band-in-a-Box from PG Music—available for PC (version 8) or Mac OS (version 7)— is the perfect starting point for anyone hungry to make beautiful music with their computer. A little knowledge, such as tempo and song structure, is handy but not necessary. BIAB is an automatic accompaniment program. It comes with numerous demo songs, which you can modify in countless ways. But the real fun is in creating your own songs and arrangements.

HOW IT WORKS

To chart a new arrangement, simply click on the first measure of the Band-in-a-Box worksheet. Type in a chord such as C, Ab, Fm7, Cm7b5, F#7, and then press the right cursor key arrow to enter the next chord in the next space. Once all chords are entered, select a music style from the pull-down menu. The 100 plus styles include everything from rock ballads and jazz to bluegrass to reggae, and many more. Once you've selected a style, press PLAY and Band-in-a-Box generates a five-part arrangement that plays back through your sound card or MIDI synthesizer. If you'd like to play along or create your own lead line, you can play your computer keyboard almost as if it were a piano, synthesizer, tenor sax, flute or other instrument. There is a slight delay between when you hit a key and when you hear the note ("latency," in fancy software-speak); if this annoys you too much, consider picking up a cheap MIDI keyboard. (We know you've looked at them at the music store, so there's no use denying it.)

[A note for PC users without external sound modules: In order to hear both already-recorded tracks or solo lines along with what you're adding ("overdubbing"), you have to have a *full-duplex* sound card installed in your computer. Most newer systems, especially those marketed as "multimedia" have one already. For older systems, it's usually an easy upgrade. SoundBlaster cards from Creative Labs are a basic, industry-standard and easy-to-find option.]

One of BIAB's most exciting features is "Automatic Soloing." Just select the soloist you'd like to hear (from over 100 available) and Band-in-a-Box will create and play a solo



The Band-in-a-Box interface may look complicated, but well-defined, helpful files and tutorials make it easy to navigate.

in that style for any song! The solos are of the highest quality and are different every time. This feature can also help you develop your playing skills by letting you save, loop and slow down the solo, so you can play along with it.

For PC users, Band-in-a-Box version 8 has over 80 new features including "Automatic Songs." Simply select the style of song you'd like to create, and Band-in-a-Box automatically generates a complete song in that style, in the key and tempo you choose, complete with intro, chords, melody, arrangement and solo improvisations.

If your interest in music goes beyond being a DJ or remixer, Band-in-a-Box may be just the tool you are looking for to release the composer within. Easy to follow tutorials and a well-written manual make it easy for you to get started right away. And with such a large selection of styles and solos, you have a huge pallete to work from, whether you're working up some new background music or penning the lyrics for your first major release. For more information on Band-in-a-Box and the latest updates, visit www.pgmusic.com.

MIXMAN STUDIO PRO

Bridging the gap between DJ and musician, Mixman Studio Pro is a powerful tool for creating new music from pre-recorded audio elements (.trk & .wav files). It combines the functions of traditional sampling and sequencing products into one system. Available only for PC, Mixman Studio Pro actually consists of four "Studios":

1. *The Remixing Studio* allows you to mix 16 audio tracks (256-voice polyphony) with auto beat matching and patented real-time synchronization, which is critical for live performances.

2. *The FX Studio* enables you to apply up to five effects on each of the 16 digital audio tracks.

3. *The Editing Studio* facilitates cell-based editing of performance data (not the actual audio files), allowing control of volume, quantization, panning, pitch and tempo, while maintaining timing synchronization.

4. *The Recording Studio* offers you the ability to record .wav files from sources that include a microphone, line input or CD. You can also link to powerful third party audio editors such as Steinberg's Wavelab Lite, which is bundled with Studio Pro.

Minimum system requirements are a Pentium processor, running Windows 95 or 98 at 133MHz or faster, 32MB RAM (64MB is recommended), DirectX 5.0 or later, DirectX compatible sound and video cards, 25MB of hard drive space and a CD ROM drive.

HOW IT WORKS

You start every session in the "Control Room," where you can open and save mixes, set options and export music to different audio formats. To create a new mix, you simply click the "New Mix" button. In the "Remixing Studio," you are presented with a futuristic interface with two turntables and a variety of point and click controls.

Each turntable has eight X-shaped track indicator lights that are slots into which sound can be loaded. Playback of the sound files is triggered using your keyboard or mouse. Using the keyboard, you can rapid-fire several samples at once. The keys surrounding the "d" key control the left table; keys surrounding the "5" on your number pad control the right. Play stops when you

In the FX Studio, you can apply up to five effects to any of the 16 tracks to achieve your precise sound.

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In the Remixing Studio, load your .wav or .trk files into each of the 16 hot buttons (the lighted dots on the turntables), and then trigger playback of the tracks with your mouse or keyboard.

release the key. You have control of pitch, pan, and tempo, and can solo sounds and lock for continuous play.

Once your mix sounds just the way you want it, you can record it as a .mix file using Mixman's highly intuitive recording interface (it's like operating a cassette deck). You can then burn your mixes to a CD. A unique feature of Studio Pro is that each .mix file stores only control information, rather than actual audio data, making it much smaller than the audio files it can generate. This makes .mix files useful for archiving your music and even for exchanging mixes with other Mixman users. You can do this at www.mixzone.com.

Mixman's Studio Pro is quite an advancement over previous versions. It offers phenomenal flexibility and opportunity for the creative DJ. For a demo, visit www.mixman.com.

What is a PC wave file?

PC wave (.wav) files are the industry standard format for storing and playing back digital audio on a personal computer. Wave files store audio signals as digital data. Studio Pro has the ability to both input and export wave files.

What is a Mixman Track File?

One of the challenges in creating truly interactive digital audio performance software is deciding what format of audio to use. The industry standard format for playing back CD quality audio is the wave file. The problem with wave files is that they contain only one sound. Take for example, a recording of a bass line. It does not contain the individual notes in the bass line but rather, the whole bass line is part of one wave file. There is no information in a wave file about when the bass notes actually occur, or what tempo is implied. These are severe limitations and that is why the file format called a track file (.trk) was created.

Track files are the building blocks of sound in Studio Pro. Just like a .wav file, track files contain digital audio, but that is where the similarities end. In the bass line example, the track version of the bass line actually has a different piece of digital audio for each bass note. We call these pieces of digital audio "slices." Embedded in each track file is also the equivalent of a MIDI file that knows the tempo and exactly how and when to play each slice. This enables Studio Pro to load tracks created at different tempos and effortlessly pitch shift and time-stretch them to match any tempo.

The way track files respond to being triggered by the computer keyboard can also be customized. It is possible to hear a triggered slice in its entirety regardless of when the key is released. As well, the minimum length of time between when a sound is triggered and when the next available slice is heard can be precisely controlled. If this is starting to sound complicated... don't worry. Tracks are designed to do all the work for you. You are not required to edit or change settings on a track file in order to create incredible music in Studio Pro, nor is it required that users understand how the automatic tempo adjustments (beat matching) occur. These descriptions are mentioned simply to let users know that there is a lot of hidden power "under the hood" of the Studio Pro engine. (Courtesy Mixman Studio Pro User's Guide)

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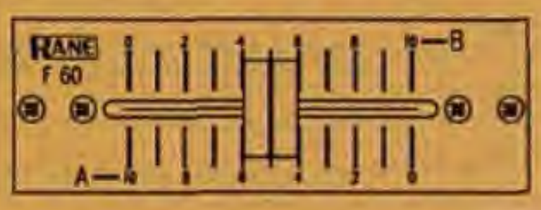

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To Bridge or Not to Bridge?

UNDERSTANDING THE DIFFERENCE AND WHAT IT MEANS.

Lately, many DJs have been asking me, "What on earth does that stupid little switch on the back of my power amp do? You know, the one that says 'BRIDGE-MONO/STEREO'?"

Well, by the time you finish reading this edition of Tech Talk, you'll not only know what the switch does, you'll know the benefits of bridge-mono operation as well as the hazards, or dangers of running in bridge-mono. I will also tell you a secret I know about this little devil of a switch and advise you on stereo and mono operation. All at no additional charge!

BRIDGE PARTY

What is bridge-mono and how does it differ from normal stereo? Simply stated, in normal stereo, your two-channel amp behaves as if it were two separate independent amplifiers.

Each of your two mixer outputs gets plugged into an input on the amp. The gain controls on the amp control each of the two outputs independently. The two signals are then amplified independently of each other.

When the switch is placed in bridge-mono, the amp behaves differently. The amp will only accept a single input. It is usually the "A" or "1" input, but check your manual just to be sure. On some amplifiers, Crown for example, only one gain control works in bridge-mono. The other is disconnected. Others, such as Crest, state that you must turn *both* gains up to an equal level. In this mode, both amp channels are "strapped" together to just about double the 4-ohm rating into an 8-ohm load (more on this later). The speaker output is taken across the red terminals only. More on that when we discuss hazards.

BY
GEORGE MOHR

WHAT ARE THE BENNYS?

What benefits do you get from running in bridge-mono? That's easy. If your amp is small, say about 150 watts per channel at 4 ohms, it would still be possible to run that 300-watt, 18-inch bass bin you've been eyeing. Assuming the speaker is 8 ohms and you connect it to the amp properly, you can get your full 300 watts of power. Because bass is omni-directional, you will only need one channel.

Bridge-mono works wonders for single-speaker, compact systems also, such as PA systems. If you have many speaker cabinets, read on!

WHAT ARE THE HAZARDS?

Since there are so many things to be careful of, I usually recommend against bridging an amp to the beginner or intermediate DJ. This mode of operation is only for experts. As an expert, I intensely hate the bridge-mono mode. Why? If you forget something, like leaving the switch accidentally in stereo and then connecting the speaker to the **red** terminals, you *will* blow something out. I don't see this too often, *but* many DJs flip this switch to bridge-mono and forget to **place a single load across the red terminals ONLY!** They leave the speakers connected in normal stereo and **POP!** goes the amplifier. (Oh, by the way, it costs $170 to $300 to fix a blown channel in most amps.)

Another hazard to watch for is wrong impedance. If your amp normally takes a 4-ohm minimum load in stereo, in bridge-mono it is 8 ohms. If it can go safely down to 2 ohms in stereo then, and only then, can you bridge into 4 ohms. This is true especially when you want to run bridge-mono into a double 15-inch or 18-inch bass bin. Most of these puppies are 4 ohms.

MONO OR STEREO?

Should you run bridge-mono or stereo? That depends on the situation. I recommend you stay away from bridge-mono whenever you can. As I said before, it's a little devil of a switch. If you can find a way to run in stereo (see next paragraph), even if it means using only one channel for mono applications, do it!

TIP TIME

Now for George's tip of the issue. Say you want to use your amp in bridge-mono into a set of four 18-inch bass speakers. Your amp pushes 400 watts per channel into 8 ohms, 600 watts per channel into 4 ohms stereo, and 1,200 watts into 8 ohms bridge-mono.

Each of the speakers has an impedance of 8 ohms and should have a power handling capability of about 300 watts each. Why? Did you know that the entire 1,200 watts are divided between the four speakers? If the amp is driven to full power, each bass bin will see 300 watts.

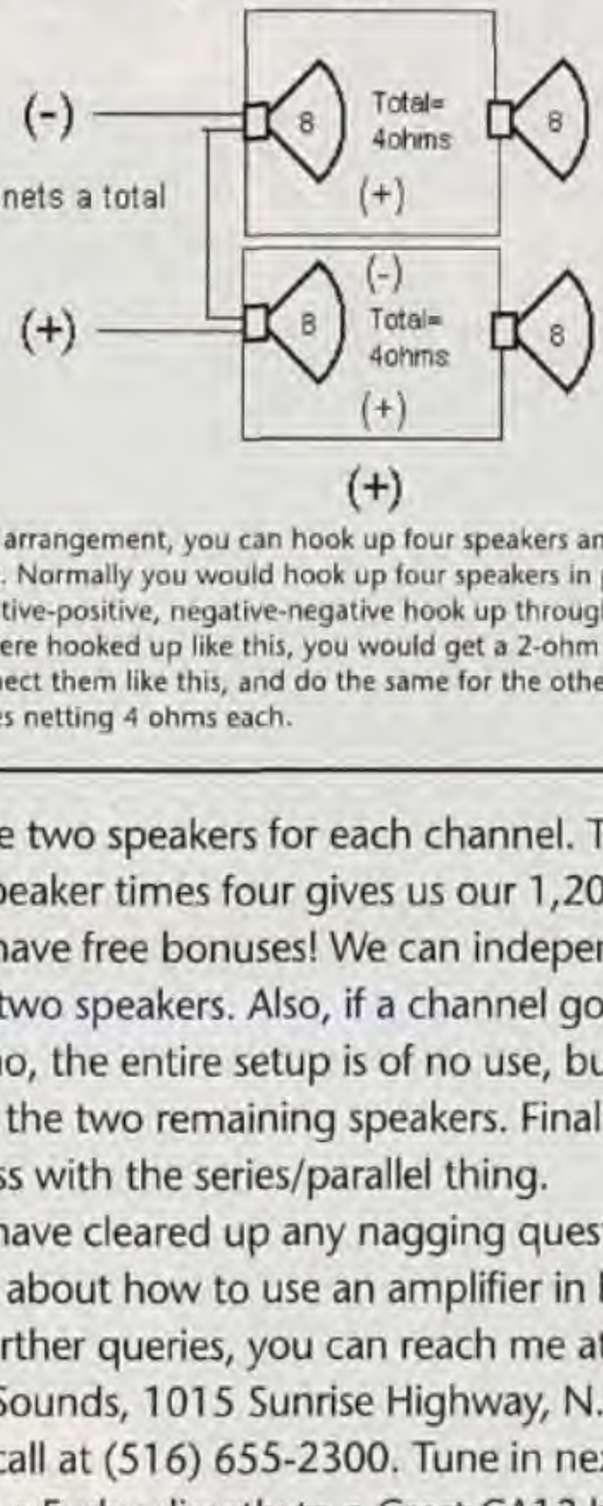
In order to get this to work properly, we first have to set the amp in bridge-mono. Then we have to hook the speakers up in series/parallel across the **red terminals**. Oh, I'm sorry, series/parallel is just a fancy way of wiring (see diagram below). They have to be wired this way otherwise, if you just connected them in piggyback fashion, we would have a 2-ohm load. A definite no no.

Now for the moment of truth. Look carefully at the amp's 4-ohm rating, 600 watts per channel. If we left the amp in stereo mode and just hooked up our 300-watt, 8-ohm speakers in piggyback fashion (two on each channel), we would achieve the same thing. The 600 watts is divided between the two speakers for each channel. That means 300 watts per speaker times four gives us our 1,200 watts.

Plus we have free bonuses! We can independently balance each set of two speakers. Also, if a channel goes down in bridge-mono, the entire setup is of no use, but in stereo, we can still use the two remaining speakers. Finally, we don't have to mess with the series/parallel thing.

I hope I have cleared up any nagging questions you might have about how to use an amplifier in bridge-mono. If you have further queries, you can reach me at Abracadabra Lights and Sounds, 1015 Sunrise Highway, N. Babylon, NY 11704. Or call at (516) 655-2300. Tune in next time when we connect a Furby directly to a Crest CA12 bridged into an 18-inch woofer!

Series-Parallel Arrangement (-)



In a series-parallel arrangement, you can hook up four speakers and net the same impedance as one. Normally you would hook up four speakers in parallel. This is basically your positive-positive, negative-negative hook up throughout the chain. If four 8-ohm speakers were hooked up like this, you would get a 2-ohm load. If you take two speakers and connect them like this, and do the same for the other pair, you have two paralleled branches netting 4 ohms each.

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BLOW UP your business!

BY DAN WALSH

EMPLOYING PROPS TO INFLATE YOUR BOTTOM LINE.

If you haven't thought much lately about the importance of props and novelties in your DJ show maybe it's time to reconsider. The addition of a few well-chosen props to your repertoire of revelry could make a real difference in how clients gauge the "fun quotient" you bring to their parties. Even more interesting, is the potential upshot in cashflow that the sale of novelty items and props can offer.

WHY USE THEM?

One answer is that they provide a way for you to motivate your party guests to become someone else for a little while. Mark Ashe, president of Mark's Rolling Dance Revue in Springfield, Mass., expresses it this way: "Using props helps change the identity of the partygoer, allowing them the freedom to have fun." In other words, handing someone a blow-up mic or guitar can be just the thing to push that person over the edge into the land of fun.

OK, it might require a few drinks first but, once the party's rocking and people have started loosening up, says Ashe, props can help you take the party to the next level. And since children tend to live much closer to the land of fun all the time, props are also a must for youth events. Darcy Ager of Dyna Pro Productions in Calgary, Alberta, Canada (see Profile in this issue of Mobile Beat) sums it up by saying, "You don't have to force people to have fun. You only have to 'give them

permission' by providing the right tools and a little motivation."

YOUR BAG OF TRICKS

Some of the "right tools" or standard props you can use to add excitement to a show include hats, sunglasses, party jewelry, leis, large foam hands, maracas, tambourines, and inflatables such as guitars, saxophones, horns, and microphones. These are available from major prop and novelty suppliers such as Sherman Specialty, Rhode Island Novelty, Pinto Novelty, and Celebration Event Supplies.

Hot on the list of must-haves are glow products including sticks, bracelets, and ropes, to name a few. Glow items have the advantage of just simply looking really cool in a dark room. After handing them out, you will often see party guests wearing their glow items (sometimes in very creative arrangements) for the remainder of the evening. While the other props and novelty items may require a tad more thought and preparation to be used effectively, they can all help enhance your show when used correctly.

PLANNED SPONTANEITY

So how do you make proper use of the props at your disposal? Like many other aspects of performing, preparation ahead of time is essential for creating the impression of spontaneity.

As a first step, well in advance of the event, you should have determined with the client which items will be used, if any. Will it be the type of bash where sing-alongs or lip-syncing will be appropriate? Then make sure you have enough inflatable guitars and mics on hand. While you're at it, bring some Beatle wigs for "Twist and Shout" and dark glasses for "Soul Man." If you'll be playing a little music with a Latin flavor, and the crowd is right, bring the conga sleeves and maracas. Expecting a disco crowd? Bring some mirrorball necklaces!

But if the answer to all of the above is a tight-lipped "No," then be careful. Ashe, whose DJs use a large variety of

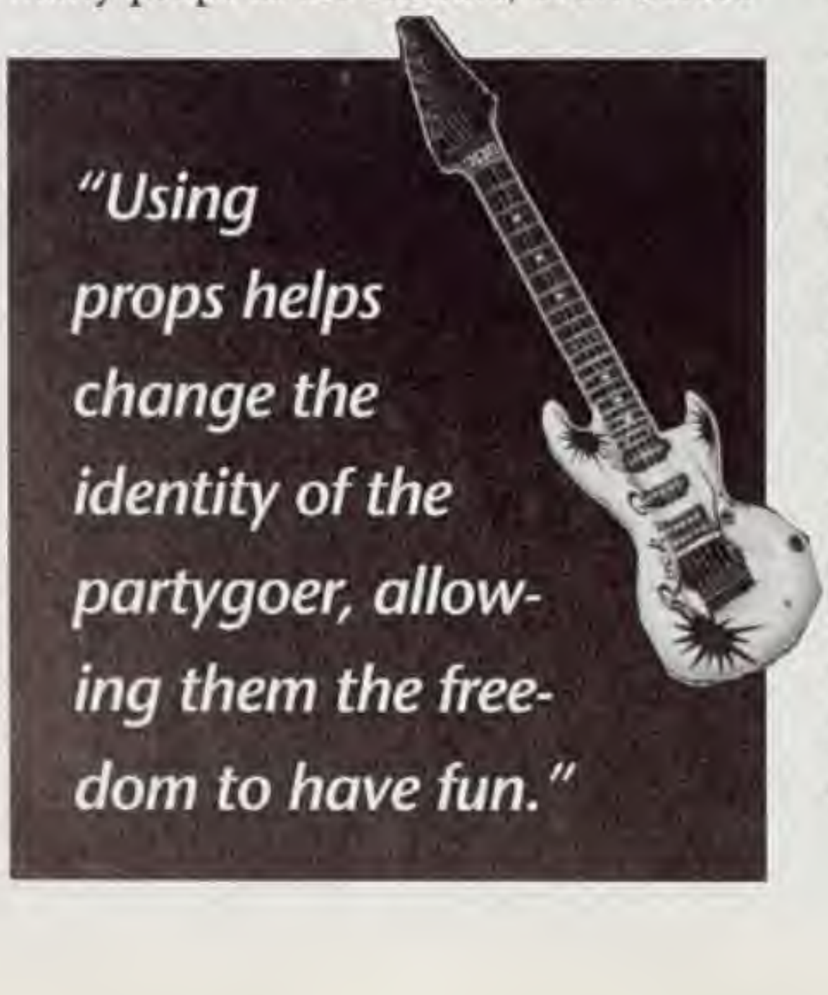
"It's not a good idea to surprise guests with props if they were not a part of the original deal, especially at more sedate, classy affairs."

props and novelties, warns: "It's not a good idea to surprise guests with props if they were not a part of the original deal, especially at more sedate, classy affairs."

Don't forget the simple everyday items that can serve as party enhancers. Many icebreaking games make use of things like spoons or cups. If you have an active imagination, come up with your own prop design. Another simple option is the old party standard, the balloon. In the hands of a talented "artist," balloons can become props for children of all ages. Recognizing this, all of Ashe's DJs are trained in the construction of balloon animals.

TAKE A DEEP BREATH...

When you have an idea of which items you'll need to have on hand, develop a plan for getting everything ready. "Make sure to have all your props ready to go in advance, layed out on a table for quick access during the show. Unwrap, blow up, and de-label as many props as are feasible, even before arriving at the event site," recommends Trey Rentzel of Night Moves Entertainment, Huntington Beach, Calif.



"Using props helps change the identity of the partygoer, allowing them the freedom to have fun."

Consider requiring an additional "party motivator" as part of your performance package to provide an extra pair of hands if large numbers of props will be used. Your goal, according to Rentzel, should be to have all props handed out to partygoers within the first 30 seconds of a song. If it takes much longer than that, you've missed the opportunity to use the theme of that particular song to enhance the party. "Don't make people wait in line," says Rentzel.

Once the novelties or props are in the hands of the people, the fun can really start. You are only limited by your imagination as to how to relate the props to your overall show. Different approaches work for different DJs and in a variety of party situations. A key concept, however, is to not push people too hard. As Ager puts it, "People can react badly to being forced to feel like 'trained seals'." He has found the greatest success when he or one of his DJs uses the prop, simply suggesting to the audience how they might also use it, or by focusing on a "ring leader" on the dancefloor. (There's one in every crowd.) This effectively takes the attention off of the DJ and puts it on the fun happening on the dancefloor.

A particularly interesting example of the latter method, that Ager has used, is to make the crowd-instigator the "engine" of a "train" (such as during "The Locomotion" or "The Train (C'mon And Ride It)"). Put an elastic headband with a lamp attached on that person's head, and hand out conductors' hats to the rest following behind.

A truly interactive show obviously cries out for the addition of props. "Props and novelties are just one element in our interactive show, along with the music, sets, lighting, and 30 or 40 different dances," says Rentzel. But he also sees them as an important way to get everyone involved in the

party. Someone who is hesitant about joining in a group dance and looking silly may have a change of heart once a hat and glasses have altered their identity a bit.

Many props lend themselves to certain songs. Blow-up saxophones and horns are a good match for ska ("The Impression That I Get," Mighty Mighty Bosstones) or swing ("Jump, Jive & Wail," Brian Setzer Orchestra), and big foam or inflatable hands go well with hip hop anthems like "Hip Hop Hooray" or "Jump Around." You might, however, consider this advice from Ashe: "Don't try too hard to match props with songs. Just give them out, then get out of the way and let the people have fun."

UP YOUR BOTTOM LINE

The power of props and novelties to elevate a party atmosphere is undeniable. They can also help your Mobile DJ business stand out from the competition. When friends ask friends to recommend a DJ for their event, a vivid memory of a wild prop-filled evening at one of your shows could help get you the referral. Plus they'll be more likely to still have the business card that you gave them that night.

As for including props at no charge or at cost, if you choose to do this, be prepared to collect as many props as possible for reuse after the show. Rentzel argues against not charging clients. He proposes that you first determine what the value is to the client, by finding out how much they think the novelties or props will enhance the event. Once you've established that the client really sees the benefit of having these at the event, you should not shy away from the fair market price. "You can usually charge about three times your cost; this is what your local party supply store probably charges." An easy sales method is to include props as part of your higher priced party packages, adding the monetary cost as well as the value of an enhanced performance. At this point, remember the preparation we mentioned earlier. "Time involved in set up and getting props ready should be figured into your price," says Rentzel.

Including props and novelties as part of your "arsenal of fun" can also help as you talk to potential customers by phone. Ager uses "party toys," as he calls them, to take the focus of a caller's attention off of price and put it on value. Simply mentioning that different packages contain different options leads the caller into thinking about what she really wants, rather than just how much money will be spent. And by using a unique term like "party toys," Ager reports that most callers immediately become curious and ask what he's talking about.

"You simply cannot sell props without action photos," says Rentzel, "so you may have to include some for free to start out." Get photos of people enjoying the items at your gigs and include these in your sales materials, put them on your walls, and post them at your Web site.

Ashe has another unique way of letting props sell themselves while also selling gigs. His company recently moved to a new, high-traffic location, where it shares space with a bridal shop and photographer. Every two weeks the businesses host an open house for brides. Within the five thousand square foot area, brides can not only check out gowns and photos of events, but also touch and even take home samples of novelties and props that interest them. Ashe says that he usually books 15 to 20 events as a result of each open house.

While this arrangement is probably not practical for most DJs, the idea of letting the potential client actually touch and take home the merchandise is something that is. At bridal shows, or simply at your office during a consultation, this may be just the thing to clinch the sale, or upsell a client looking for that extra something.

Of course you have to spend money to make money. If you decide not to hand out free samples, you will need to advertise them in a different way. "You simply cannot sell props without action photos," says Rentzel, "so you may have to include some for free to start out." Get photos of people enjoying the items at your gigs and include these in your sales materials, put them on your walls, and post them at your Web site.

Another way to maximize your profits is to keep track of the results of using props in your show. Ager suggests you do this by asking questions of your client and others afterward, like "Did the props go over?" or "Did they make the party better?" You may not always be able to tell the true extent of the crowd's involvement, as you're busy spinning tunes or calling out dance moves. Take what you learn and make any changes as needed. Always look for ways to improve and be open to unique prop applications other DJs may have that you can adapt. Don't just take the props you already use for granted; that's a sure way to get stale fast. Unleash your imagination!

Props and novelty items, when used properly, can do a lot to build your Mobile DJ business. Indeed, they are becoming more and more expected as a part of what DJs have to offer. Not only will they help you enhance the party atmosphere you've created with sound and lights, they can also help you increase the value of the product you offer your customers, thus allowing you to increase your price and profits accordingly.

Now, exclusive to the Univenture Web Site, the popular DJ Wallet with velcro closure. This wallet holds 12 of your favorite CD's in the convenient travel wallet with Safety-sleeve protection. Order this great DJ premium product for only $7.95*. Let Univenture be the site for all your DJ storage needs. *For a limited time only starting April 28, 1999.
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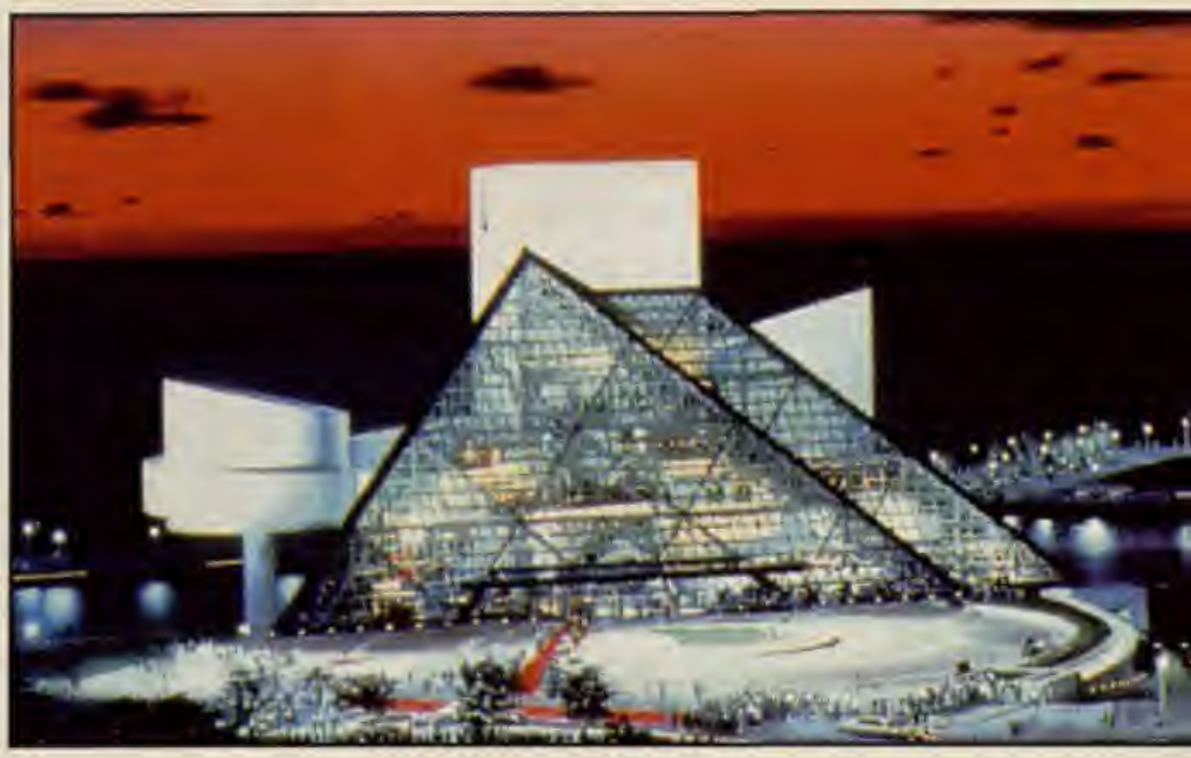

Rock the Hall with Mobile Beat

There's only one place in the world to see, hear and feel the living history of this century's most electrifying musical genre: The Rock And Roll Hall of Fame and Museum. This shrine to all things that rock is housed in an appropriately funkadelic structure by the serene shore of Lake Erie, and within walking distance from the site of the Mobile Beat Summer DJ Show and Conference, in Cleveland, Ohio. But don't let appearances fool you; this place was specifically designed to shake, rattle and roll.

Inside, you'll find famous memorabilia, sights, and sounds from the artists who shaped the music that has changed our lives and held a mirror up to our culture, often reflecting back provocative images. From Muddy Waters' guitar to John Bonham's green sparkle drum kit (heard on "Stairway To Heaven"), and John Lennon's Sgt. Pepper's uniform to David Byrnes "Big Suit," there is much here to gaze at in wide-eyed wonderment.

One major current exhibit is dedicated to the King himself, Elvis Presley. With over 100 artifacts, many never seen before, this is the single largest Elvis exhibition to appear outside of Memphis.

The Legends of Rock exhibit features Tina Turner, Michael Jackson, Parliament-Funkadelic, ZZ Top, Queen and many more. Memorabilia from rock's early years can be found in the Whole Lotta Shakin' Goin' On exhibit. You can check out the visual spectrum of rock and roll at the End of Innocence photo exhibit as well as through in-depth documentary films and concert footage. You can also listen to pretty much anything recorded by Rock Hall inductees on jukeboxes containing over 25,000 songs. The newest wing of the Rock Hall features a multimedia presentation on a specially designed 20-foot by 80-foot panoramic screen. Sounds and sights that are bigger than life — isn't that what rock and roll is all about?

Check out the Rock And Roll Hall of Fame's Web site at www.rockhall.com. There you can read more about everything mentioned here, take a virtual tour of the museum, view the list of inductees and check out a list of 500 Songs That Shaped Rock And Roll, picked by the staff.

From The Animals to Frank Zappa, the show that never ends has found a permanent shelter in Cleveland. Rock and roll is here to stay, so join Mobile Beat and hundreds of fellow DJs at the Rock Hall on Monday night, June 28, for the opening night reception, beginning at 7 p.m.

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If it's Easter...

Then this must be Canada. It's become somewhat of a DJ tradition in the northeast for DJs to gather at Can-Am, Canada's largest DJ trade show, presented by Segue Productions. This year's highlights included the annual Karaoke Sing-Off and DJ Spin-Off. The big party on Friday night featured a millennium party with music, dancing and skits descriptive of each decade of the last century. Beautiful weather and a venue right at the brink of the Horseshoe Falls in Niagara Falls, Ontario made the event all the more memorable to the several hundred DJs who attended from both sides of the border.

(top) What do the Blues Brothers, Meringue, Conga line, the Millennium Dance and Swing all have in common? They were all part of the big Millennium Party at Can-Am '99.
(bottom) Winners of the karaoke contest were: (l to r) Ben Fox (runner-up), Bruce Graham (First prize), Ron "Bon Jovi" (runner-up) and Paul Harter (Host/MC).

A month earlier (March 4-7), at the annual Canadian Music Week festival in Toronto, Ontario, the common bond was music. CMW 1999 brought DJs and musicians together for what is best described as three events in one.

The Executive Industry Conference drew over 1,500 music industry executives and others who make their living with music. Presenters included such celebrities as comedian Jeff Foxworthy and Lisa Zbitnew, president of BMG Canada.

After dark, the Jack Daniel's Music festival featured over 200 top bands from throughout Canada, the United Kingdom, Ireland and the United States, performing on 25 stages throughout the city.

Last but not least, The Music Show presented by Block-buster, showcased talent and technology. Held at the Westin

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41HT High quality handheld, now also available with Audix OM-3. Uses 2 AA batteries.

41XT Plug-in transmitter for turning your favorite handheld dynamic mic into a wireless.

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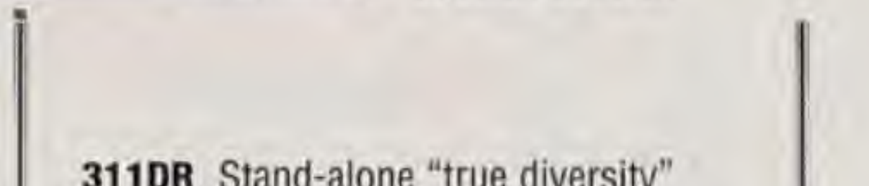

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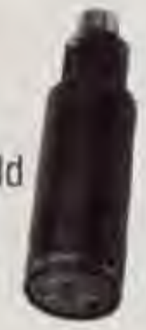

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Harbour Castle Convention Centre, this exhibition brought nearly 10,000 DJs, musicians and music fans to a lively and colorful hall filled with purveyors of technology, products and services in music, multimedia, Internet and recording. Four stages hummed throughout the three-day show with live performances, equipment demos, autograph sessions and celebrity interviews.

Making it a truly interactive experience were the hundreds of products available to explore hands-on. Most of the DJ activity centered at Sony where test-drives of the MDS-DRE1 minidisc recorder/player were invited. And at Steve's Music there was a vast array of products from Gemini, Numark, American DJ, Roland and others.

For information on CMW 2000, to be held March 1-5, visit the Web site at www.cmw.net or call (416) 695-9236.

(top photo) DJ Mark Winer, of Steve's Music, demos a DJ system for a member of Toronto's DJ delegation.

(bottom) David Cubitt, co-owner of CD Plus, unofficially gained a spot in the Guinness Book of records when he played drums continuously for 21 hours, 40 minutes.

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DEALERS WELCOME!!

Triple Derby

Sprays out 60 multicolored beams that dance to the beat of the music. 3 120V, 300W EHM halogen lamps included. Fan cooled. 15"x 17"x 11", 221bs.

$159.95

RotoStar

A medium sized centerpiece that sends out 60 multicolored beams while-creating a mirror ball effect which showers the room as it spins. 4.5lbs. 1 x BRL bulb. 12v 50W

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Supershot

60 watt strobe incased in lightweight high tech plastic. Compact for easy transport! 120/220 volt, 21bs. Color domes and 30 ft wired control optional.

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Questar

A stunning effect that utilizes 15 lenses and special reflectors to create 30 multicolor flower patterns that criss cross eachother to the beat of the music. Fan cooled. Includes two 120 volt, 300 watt 64514 lamps and a mounting bracket. 16" x 16" x 16", 14 lbs.

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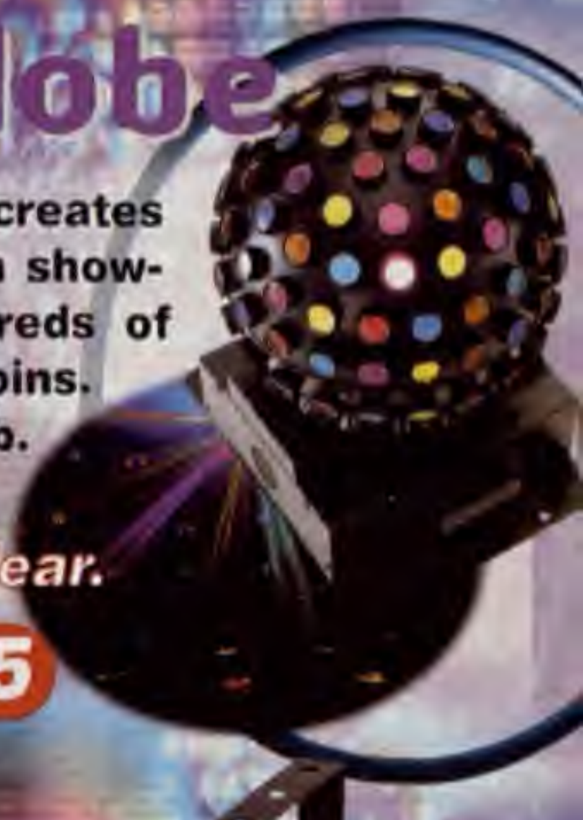
Rotoglobe



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BY DUSTIN ANDERSON

Contract Basics

IT'S BASIC DJ BOOKKEEPING: ALWAYS PUT IT IN WRITING AND IN STANDARD FORM.

The most basic legal activity that you, as a Mobile DJ, can engage in is the drafting of your contract. Typically, mobiles use a form style contract, which uses standard blanks for pertinent information. Though basic, a contract is not something to take lightly. Aside from being a data sheet, you should know how effective your contract is in a legal sense. Understanding that every company operates differently and must abide by applicable state laws, do you know what the preliminary considerations are when deciding on a contract form to use?

Two-way protection

Contracts legally protect the interests of both you and your client. A contract is generally understood as an agreement, or meeting of the minds, of two or more parties which forms a legal relationship consisting of various rights and duties that are recognized under the law.

The basic elements of a contract are (1) offer, (2) acceptance, and (3) consideration. When you present your services at a quoted price to a prospective client, you are making an offer. The client can then accept or reject your offer (or make a counteroffer). When the client agrees to services at the specified price, this is acceptance. Consideration is a legal term that refers to the exchange of values (i.e. your time, talent, and wear and tear on equipment) in exchange for the client's payment. In order for a contract to be upheld in a court of law, make sure that your client is of legal capacity (18 or 21 years of age in most states).

What issues should your contract(s) address? My company used three separate contracts: one for weddings, one for non-wedding parties, and one for services rendered on a repeated basis over time — such as a Rock-n-Bowl held twice per week over a three month period. Over the years, I learned what should be covered in a contract — sometimes the hard way! You want to be able to protect yourself and your client while still portraying yourself as a nice and honest businessperson.

In layman's terms

Here are some common parts of a contract that you may consider using depending upon the operations of your individual company and the advice of your attorney. By the way, writing a rough draft of a contract will not only save you some legal fees, but will give your attorney some very useful information about your particular needs.

(1) Identify your company: Put your letterhead information at the top of the page for easy identification and name recognition.

(2) Contract title: Keep it simple, but descriptive and accurate. I called my wedding contract "Contract for Disc Jockey Services for Wedding Reception."

(3) Identify the client: Have a blank form section for the client to provide all pertinent information. Name, address, home telephone, work telephone, driver's license number, etc.

(4) Description of services: Be as detailed as the type of gig requires. Always include the date and location of the job as well as setup, begin, and end times. For my former company, wedding contracts were the most detailed.

(5) Terms and conditions section: This is an area that is as modifiable as your company is unique. Spell out rights and responsibilities to the client as well as your own. Some common areas to address are:

a) Provisions by client: This includes security, reasonable access to parking and setup area, number of outlets, table and chairs, etc. I worked for a company that held all night lock-ins for grade-schoolers. The contract included a free pitcher of pop to keep me awake and alert through the night.

b) Guarantee of requests: I used to stipulate that I would take requests throughout the gig and make a reasonable effort to fill them, but I would not guarantee that all would be filled.

c) Termination: What if either you or the client is unable to fulfill the contract? When is it acceptable to cancel with or without a monetary penalty? Do you want to add a buy-out

References

Sources of information on this subject that were used or that may be of benefit include: Fishman, S. (1998): Consultant & Independent Contractor Agreements; Berkeley: Nolo Press; Ventura, J. (1996): Law for Dummies; Chicago: IDG Books Worldwide; the legal interest site on America Online, keyword: LEGAL; the Nolo self-help legal Web site: http://www.nolo.com.

To find an attorney in your area, try the attorney and legal profession directory at the U.S. House of Representatives site at http://www.house.gov.

On my wedding contracts, I always had at least one signer from each side of the family in case there was a breakup of any kind.

option? What if you are an individual operator and come down with the flu? You can stipulate that you are allowed to delegate the job to your friend Bob of Bob's DJ Service. Remember that you are still legally responsible for the quality of Bob's work and may be liable for any mishaps. You may want to spell out a limited number of extreme situations where this might apply. If your clients suspect that you might blow them off, they may opt to consider other companies. Ask your attorney about how these matters apply in your state.

d) Liability: Depending on the state you operate in, the form of business that you are organized under, and the relevant case law, you may be able to limit your legal responsibility for mishaps en route to and during the job. This is a question that you should discuss in depth with your attorney, who can help you determine your insurance needs as well. One common issue is what happens if you are late or cannot perform because of an unforeseen problem, such as a traffic accident or a tornado or blizzard? (These do happen. I rebuilt my service after a devastating tornado in 1990.)

e) Changes to the contract: What method is acceptable for future changes to the contract? Initialed notes in the margin? An official addendum signed and dated by both parties?

f) Exclusivity clause: You may want to stipulate that, "this written contract is the last and final word, taking precedence over any written and oral agreements or promises previously made... including earlier side letters, oral statements, or other material... while being able to amend your agreement." (Fishman, 1998, p.4/13)

g) Dispute resolution/collections: I learned this one the hard way. There was a bowling alley for which I did a substantial amount of work. They decided they were going to stop paying their bills. I finally got paid, less 30 percent to a collection agency. I learned that you can stipulate that the client be responsible for any collection, court, and/or attorney fees, and possibly interest or late charges (depending on your state) in the event of default on credit/payment terms. This overlooked clause cost me about a thousand bucks in lost revenues. This must be written carefully. Definitely consult your attorney on this one.

h) Payment terms: In my contract, I had a section where I could write in amounts and discounts that would tabulate to a final quote. This plainly stated the total price. The payment terms included a down payment percentage and deadline date for payments. You may want to charge the entire price up front. You may also charge a flat fee without itemizing for lights or fog, etc.

Next would be a clause that deals with last-minute overtime. Many clients want to have you stay an extra hour or two. I left that open to contract on site at a stipulated rate of charge per hour to be paid prior to continuing services. You should include method of payment. Will you accept cash? Personal checks? Money orders? Credit cards? Do you want to extend a line of credit to established customers? Do you want a co-signer?

On my wedding contracts, I always had at least one signer from each side of the family in case there was a breakup of any kind. The payment terms are up to you. Just remember that simpler usually means more restrictive to your clients, and liberal payment terms are usually more complicated and sometimes more cost-intensive for you.

Signing the contract

At the end of the contract, the parties generally sign to indicate understanding and consent to the agreement. Have the client sign and date the contract first and then have a section where you can sign and date signifying the agreement and confirmation that the date is available. Ask your attorney about laws pertaining to the signature block as to your company's business structure, your company's agents and officers, and whether you need to include your tax ID number for the client's information under the current tax code.

Prior to signature, you may want to make two clean copies of the document and then sign and date both with original signatures. Keep one copy and submit the other to the client for his or her records.

In the end, you'll be thankful you spent the time to create a contract that is legally accurate and binding; having done so will save you a lot of money and headaches.

Dustin Anderson owned and operated Anderson Entertainment from 1989 to 1997. He holds a BA in public law, works as a legal researcher for two law firms, and is pursuing an MBA at Western Michigan University. E-mail questions, comments, or legal stories to dmanderson3@juno.com. Anderson is not an attorney and does not render legal advice of any sort. The purpose of this article is to provide a general discussion and raise awareness of legal topics concerning the Mobile DJ industry and to provide readers with sources for further information. Basic legal concepts are based on an aggregate of the laws of the United States and may vary from state to state and over time. Always consult your attorney prior to making legal decisions.

Cruisin'!

YOU MAY WANT TO CONSIDER A CRUISE SHIP GIG AS A WAY TO EXPAND YOUR HORIZONS.

You might think that for the typical Mobile DJ, a job on a cruise ship isn't a real possibility, but it is.

John "JB" Buccafusco with Carnival Cruise Lines in Miami, Fla. used to be a DJ on some of the Carnival Cruise ships. Now his title is cruise staff supervisor. He was nice enough to provide me with some useful information about becoming a cruise ship DJ.

Carnival has a DJ on every ship in their fleet, as do most of the other major cruise lines. Some lines employ two or more DJs. The pay is pretty decent, considering that you have no rent, no utilities, and few expenses. They feed and take care of you. You get plenty of sun, and get to visit great ports-of-call. And you meet some very interesting people.

The people who book DJs are easy to find. Buccafusco recommends accessing each company's Web site (Carnival's Web site is www.carnival.com) to get as much preliminary information as you can about the ships, as well as the names of the people who book the talent.

The next step is to contact them. How you do that is key. Just picking up the phone and leaving a voice mail message saying that you want a job probably won't get you a call back. Sending a very professional promo kit, with great references, and following it up on the phone persistently, might.

WHAT THEY WANT

Cruise ships like to use DJs who have good personalities, are creative, and know how to work the crowd. This is why *Mobile* DJs have an edge; *Club* DJs usually stay in the booth and don't require interpersonal skills. Aboard ship, you have to work in the booth and on the floor. You have to be very outgoing and mix with people of every age group from all walks of

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life. Speaking another language or two certainly is a big plus, but it is not mandatory. The ships supply you with equipment, and they have a library of CDs. You just bring your own style and talent.

Just because a ship currently has a DJ doesn't mean a job won't be opening up soon. Some people just aren't wired for working aboard a ship and, as soon as their contracts are up, they're gone. Your challenge is to bombard the people who book DJs with as much information about yourself as possible. That information has to be very professional and creative. Then you need to stay in touch, without over doing it. It's a matter of luck meeting opportunity.

SETTING SAIL

Once you get the gig, you will probably be able to stay as long as you want, as long as you're doing a good job. Sell your car (you won't need one aboard ship for a year). Move out of your apartment so you won't have rent payments. Have your mail sent to your parents, and cast off.

If you're looking for a really exciting gig, this is the venue for you.

If you're looking for a really exciting gig, this is the venue for you. On the other hand, seeing your friends and family only twice a year for six weeks at a time and always being at sea might be a little tough. It depends on what type of person you are. If it's what you're looking for, the opportunities are out there.

Check out every cruise line. Don't stick with just one. You can get information about each one by going to your local bookstore and buying the *Berlitz Guide to Cruising*. Every address of every cruise line is in the back. So tweak your personality, brush up your charm, and get some Dramamine. Your next gig just might be at sea.

Bob Popyk is publisher of "Creative Selling," a monthly newsletter, and author of "Increase Your Mobile DJ Business by 30%... Starting Next Week." To receive a sample issue of the newsletter or to order his book, call (800) 724-9700.

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Back to Basics

FOR THIS DJ, THE SECRET TO BEING SUCCESSFUL WAS DISCOVERING WHAT HE DOES BEST AND EXPLOITING THE HELL OUT OF IT!

BY RENEE LASSIAL

Keith Fox, Fox DJ Entertainment

Does owning a fast car make you Indy 500 material? Of course not. The same is true with the DJ business. Having mountains of gear and oodles of props doesn't mean you're a great DJ. When all is said and done, it always comes down to one thing... personality. Keith Fox, of Fox DJ Entertainment in Pleasanton, Calif., bases his business on this concept. For him, it's the biggest reason for his success.

"I think that both stage presence and good equipment play an integral part of any presentation. I lean more toward stage presence, though. You can have the best equipment but, if you don't come across as polished and professional, who cares?" Fox says. "I have purposely kept my company a bit smaller to focus on quality rather than growth."

DOING A 180

Fox got his start working as a DJ in clubs in the late '80s, but the long hours and smoke-filled clubs grew to be too much. "I got burned out," Fox says. Club work was very grinding, he admits, because it requires the DJ to always come up with new ways in which to win over the crowd. With mobile work you can polish your style and do it over and over, as each job is for an entirely different group of people.

Unlike club work, which generally requires very little crowd interaction, mobile gigs demand a more personal touch from the DJ. Fox said this, however, was not a hard transition for him, since he has always enjoyed interacting with his audience, whether he was working in a club or not.

WHAT IT TAKES

Fox Entertainment consists of five systems and four DJs, including Fox. An operation of this size has enabled Fox and his employees to concentrate on their ability to entertain, more than to impress. To make this concept work really well,

though, Fox had to develop a system setup that he could rely on. Each system also had to be designed so that it took only one DJ to operate properly. Fox Entertainment uses Crown amplifiers and JBL speakers to accomplish this task. "We have also had really good luck with Gemini and Numark," attests Fox. His newest equipment purchases are two Numark CDN-22 dual transport CD players."

TO EACH HIS OWN

Though Fox doesn't use a lot of props or high tech lighting, he considers himself an interactive DJ. He relies on his personality and ability to get people to have a good time. "I am not much of a prop user," Fox confesses. Not having a warehouse full of fancy gear, lighting or props also enables Fox and his DJs to get from behind the booth and work the crowd.

Fortunately, this has worked for his company, of which he is the sole owner. In other areas of the country, if a DJ showed up and offered just music and dance, he might never work again. It all depends on the location, the clients, and the type of event. Fox Entertainment does primarily wedding receptions and some corporate affairs.

Not necessarily limited to his San Francisco Bay area, Fox says that the flamboyant ways in which some DJ companies perform—with dancers and fancy light shows—just wouldn't fly with his clients. "If I brought 'dancers' to a gig out here, I'm afraid that I would get laughed out of the business," Fox says.

IT'S ALL RELATIVE

Because Fox Entertainment is a relatively small company, they are able to offer a more personal touch at a more reasonable rate. They charge a basic event rate of $695. Clients appreciate this no-frills pricing, and the fact that they know whom their DJ will be when they sign the contract.

It also provides Fox the time to pursue other interests. His secret ambition, to be a game show host, led him to be a finalist on the Game Show Network's "Coast-to-Coast Search for a Host." Also, to his credit, last year he was awarded a resolution from the City of Fremont for his donation of time and equipment to Sober Graduation presentations at his local high schools for the past four years.

Fox DJ Entertainment is the epitome of what this "In Search of..." feature is all about. It's about being the best, not the biggest, with what you have to offer.

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American DJ XDM-221 Mixer
Philips CD Players (2)
Shure Wireless Mic/Headset
JBL MR 925 Speakers (2)
Ultimate Speaker Stands

System #4
Crown Power Tech 2
BBE-362
American DJ XDM-221 Mixer
Pioneer CD Players (2)
Nady Wireless Mic/Headset
JBL MR 922 Speakers (2)
Ultimate Speaker Stands

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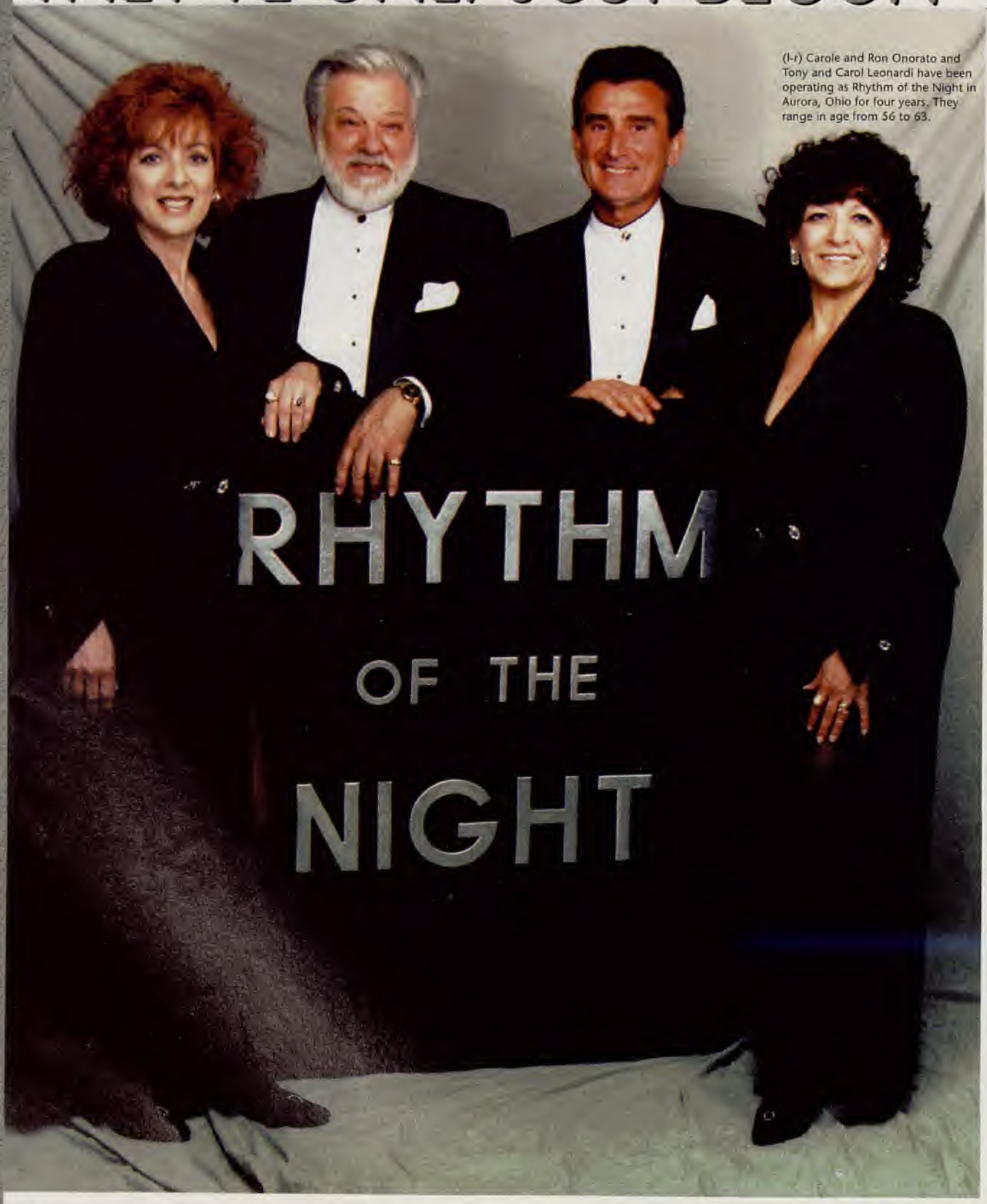


(l-r) Carole and Ron Onorato and Tony and Carol Leonardi have been operating as Rhythm of the Night in Aurora, Ohio for four years. They range in age from 56 to 63.

BY ROBERT A. LINDQUIST

HERE'S PROOF THERE'S NO AGE LIMIT FOR MOBILE ENTERTAINERS.

On the surface, this appears to be a story about pre-baby boomers actively engaged in a mid-life crisis. Imagine, at a time when most are anticipating a relaxing retirement, this foursome decides to start a DJ service.

It looks like they made the right choice.

As Carole Onorato explains, "Because we're a little older we're more experienced with people... that works to our advantage. When we talk to a bride's mom, for example, we're on the same plane. I think it adds to our credibility... people never question whether we're reliable and dependable and 99 percent of the people who hire us know what kind of job we do."

Carole (with an "e") and husband Ron Onorato, and Tony and wife Carol (no "e") Leonardi are the talented foursome who perform under the name Rhythm of the Night in Aurora, Ohio.

The two couples first met when they became next-door neighbors in the early seventies. That meeting blossomed into a friendship that has become the foundation for their entertainment business.

WHY DJS?

The Onoratos operate Shear Excellence, a successful unisex salon in Cleveland's posh Renaissance Hotel. The Leonardis both have backgrounds in real estate. Four years ago the two couples began exploring the possibilities of developing an extra-curricular business. They were looking for something that would be fun and generate some additional income.

After considering several possible business opportunities, Carol, who has two sons who are successful DJs, suggested they consider a mobile entertainment company.

To learn the biz, the two couples went through an extensive training regimen led by Carol's sons Jim and David. Jim operates Dynamic Duo DJs with Carol's son-in-law Paul DeFelice. David runs Cleveland's popular Marino Brothers DJ service.

From the beginning, the two couples worked all bookings together. During the last year, however, with over 80 bookings, it became necessary to add a second system. While the four still prefer to work as a team, they now split up when their schedule demands they be in two places at once.

In the office, Carole and Carol handle bookings and Ron is in charge of the music library. Tony, who has now left real estate to make this his full-time effort, maintains the group's equipment, as well as that of his son's company, the Marino Brothers.

On the road, the ladies work out front, dancing and teaching dances. "99 percent of our clients hire us because we're so interactive," says Carole, "We're always doing something different, be it teaching a line dance or something planned and rehearsed like our hammed-up skit of the Diamonds doing *Little Darlin'* or me lip syncing *Proud Mary* in a Tina Turner wig. We do quite a few children's parties and include games and skits like 'little red rapping hood,' which is our own creation."

PARTY ON

In addition to the typical DJ parties, Rhythm of the Night enjoys entertaining at outdoor events such as car shows, golf tournaments and Aurora's annual Fourth of July bash. Their pre-New Year's Eve parties generate consistent annual business from nursing homes.

The Onorato's salon, in the heart of Cleveland, has proven to be a direct line for convention business. They also took their act to a popular upscale lounge for two months last year, appearing Friday and Saturday nights.

By putting more into each performance, the two couples are able to get more out. Their standard rate of $595 for 4 1/2 hours is a bit above average for the Cleveland area. "Out at the Mobile Beat Show in Vegas," says Carole, "We heard from several DJs charging extra for many of the things we've been including in the price. I guess we were a bit naive. Just by applying what we learned at the show, we've been able to increase prices without any problems."

With over 80 bookings last year, the two couples are now looking to the future. Wanting to add a third system, they now find themselves faced with hiring DJs who can adapt to their style of entertaining. So far, they have interviewed several potentials that have come via word of mouth. So far, no one has been hired.

"This is going to be much harder than we thought," says Carole. "We want this business to keep growing even after we can no longer handle the physical rigors." That, however, could be a long way off. For this foursome has discovered that the best way to extend the prime of life is, to help others have the time of theirs.

BY TONY BARTHEL

A Little Respect

AGAINST THE ODDS, WOMEN ARE WORKING THEIR WAY INTO WHAT WAS A PREDOMINATELY MALE FIELD, AND SUCCEEDING!

When the Mobile DJ concept first began to gain acceptance, it was almost exclusively a men's club. Over the last few years, however, this has been slowly changing. It's become apparent that the Mobile DJ profession offers plenty of opportunities for women as well, and some are already taking advantage. The big hurdle, however, is the ever-present stereotyping. Many clients still expect the DJ at their event to be a man. When clients call around for a DJ and a woman answers the phone, they assume she's the receptionist.

WHY BE A DJ?

Almost without exception, the women I spoke with got hooked on the DJ profession through a relative or significant other who was a DJ. One of those ladies is Gail Johnson, who, along with her husband Jimmy Johnson, operates Crystal Entertainment Services in Townsend, Mass. Both were spokespeople at the '99 Mobile Beat DJ Show and Conference in Las Vegas. Jimmy did seminar announcements and conducted the "Icebreakers" seminar. Gail helped with that seminar and was one of three ladies on the panel for "Apples vs. Oranges," an open discussion seminar dealing with the challenges of being a female DJ.

Gail Johnson

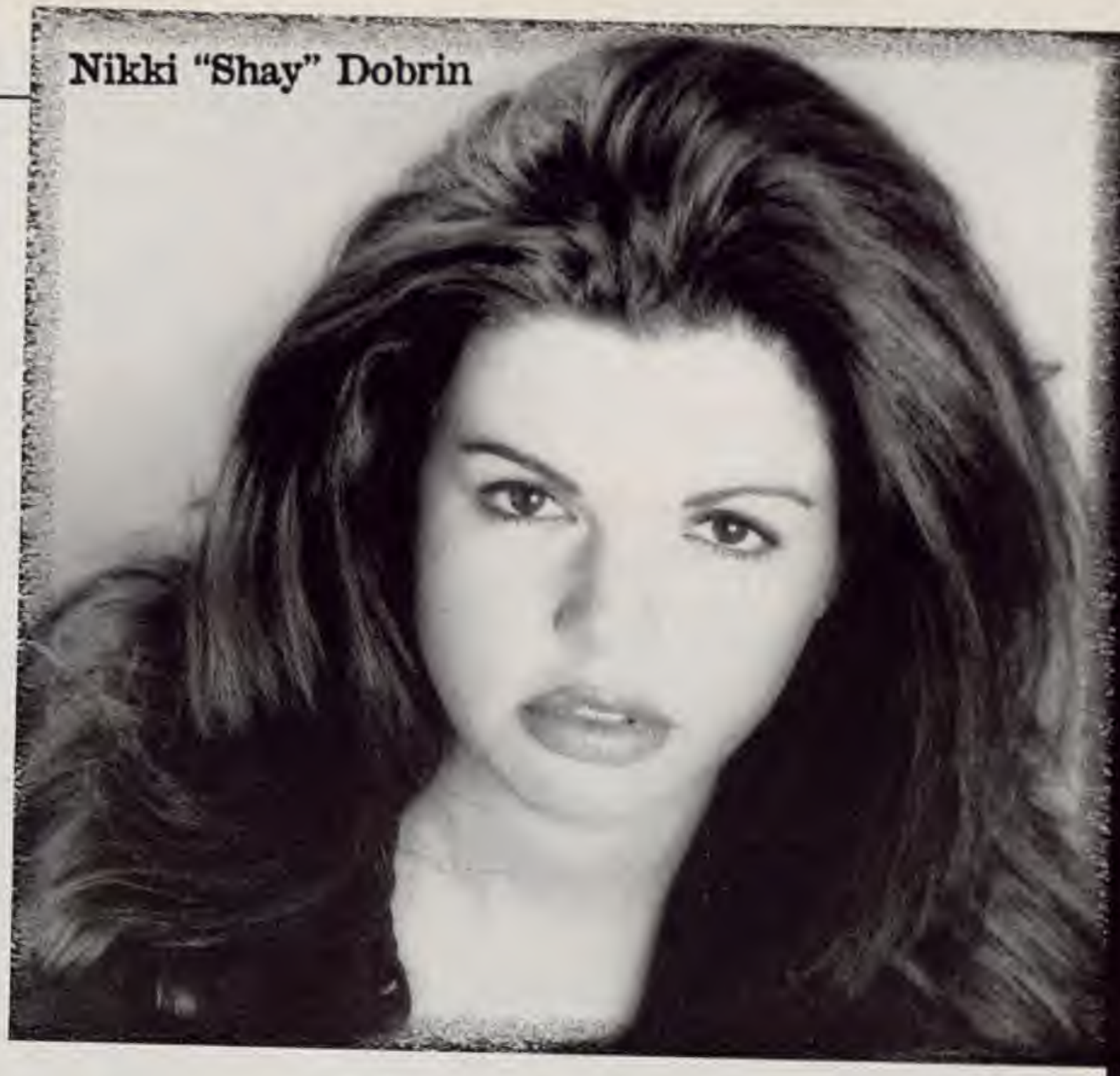
The pair got into the field when Jimmy, then a musician, realized the business was moving away from bands and toward DJs. He jumped in head first. Gail came along for the ride, but found that the DJ profession appealed to her, too. Now, Gail says, "I have more business than I can handle as an entertainer."

As in their personal life, the two work as a team or individually. Gail gets individual calls, as well as requests for her with her husband. Gail says her biggest problem is that she gets more requests for her personally than she can handle. When they find out she's already booked, convincing clients to go with "one of the boys" who works for her company is an uphill battle.

BRAINS AND BRAWN

On the surface, you may think the task of lugging equipment would turn some women off to this profession. Where many men derive some odd, macho pleasure from moving mountains of sound equipment, no woman derives satisfaction from wrecking her back. The consensus among female DJs is simply, "it comes with the territory."

I was rather surprised to learn that, even with the availability of high-tech, lightweight equipment, most women choose to use traditional sound systems. Few, however, say they turn away a little male muscle when it's offered. "I could never carry the equipment alone," says Gail. When she's


Nikki "Shay" Dobrin

not working with her husband, she brings an assistant to simplify the load-in/load-out. She and her husband find they do a better show when there's a second DJ in the mix anyway.

In contrast, Victoria Bradford of Parties By Design DJ & Event Planning Service, in Houston, Texas, admits, "My biggest problem when hiring a woman DJ is the weight of the equipment." Equipment weight, however, affects both sexes. It's even prompted men to retire from the biz. While quality sound no longer has to weigh hundreds of pounds and be moved in former U-Haul trucks, that news seems to have passed by many DJs, including the ladies.

Bradford, however, indicates that when she was "just talent," the weight of equipment was of no concern to her. As long as she understood how to make it sound great, that's all that mattered.

When she started her own company, however, she began to educate herself about the things that make sound work. "The people who got the money for selling me my sound equipment *earned* it. I made them explain everything," she says.

HOW 'BOUT A LITTLE RESPECT

There is no doubt that discrimination exists in the DJ profession, coming from both people within the profession and customers. With one exception, the ladies interviewed for this article are both salespeople and entertainers. As a result, prospective customers tend to "bite their tongues" before making any discriminatory remarks about female DJs, for fear that their remarks may come back to haunt them on the day of the show.

At the Los Angeles-based company You Should Be Dancing, this has not been the case. You Should Be Dancing is a well-established company in the region, employing several DJs. Their business is geared towards bar and bat mitzvahs, but they cover all the bases. The company's client base runs to the upper end of the market, which might be perceived as a more enlightened group by some, yet that often does not translate into reality. According to Shahrzad Ghaemmaghami, a YSBD sales professional, "I hear things that the DJs don't."

Only one female DJ has passed YSBD's tough standards and is currently working for the company. Nikki Dobrin — who Ghaemmaghami described as being the perfect DJ — often misses out on assignments just because of her gender, and that's at the customer's request. "She's one of the most talented performers we have. She's an excellent emcee, an amazing dancer, but works less than any one of our guys," laments Ghaemmaghami.

"When people think of a DJ, they automatically think of a guy," says Dobrin. "They think a woman can't take control of a big affair." But the problem doesn't seem to lie only in mitzvahs. "With weddings, it's even worse. Brides *do not* want a female emcee," Dobrin adds. While customers might not always understand Dobrin's talent, Ghaemmaghami indicates that she is often the person the company's owner calls for his own events.

Dobrin is one of the few bi-coastal people to speak out on the problem. She indicates that discrimination against female DJs is considerably worse in California than in her native New Jersey. According to Dobrin, in the east, people just want a great party. In California, they want to know who's doing the party.

Bradford says that she also has been on the receiving end of discrimination in several instances. In one particu-

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SPECIAL PROFILE

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lar case, it was a woman's 40th birthday party. At the time Bradford was working for someone else. When the clients realized that her manager had assigned a *female* to do the event, they flipped. The couple asked the manager to change DJs, which he didn't do. They asked all sorts of inappropriate questions about Bradford's build and hair color. "I don't want some cute little thing showing up and upstaging my wife," said the husband.

Local trade association meetings are a great way to network for any purpose, be it gaining technical information, sharing jobs, finding good ways to market or simply breaking into the business.

After several bouts with the clients, Bradford eventually did the event. How did it go? Spectacularly. "I ended up putting her in the spotlight," says Bradford of her logical means for making a birthday celebrant feel special.

Bradford's company is relatively new, so she doesn't have the benefit of a big backlog of past customers. When prospects call, they still ask

continued on page 76

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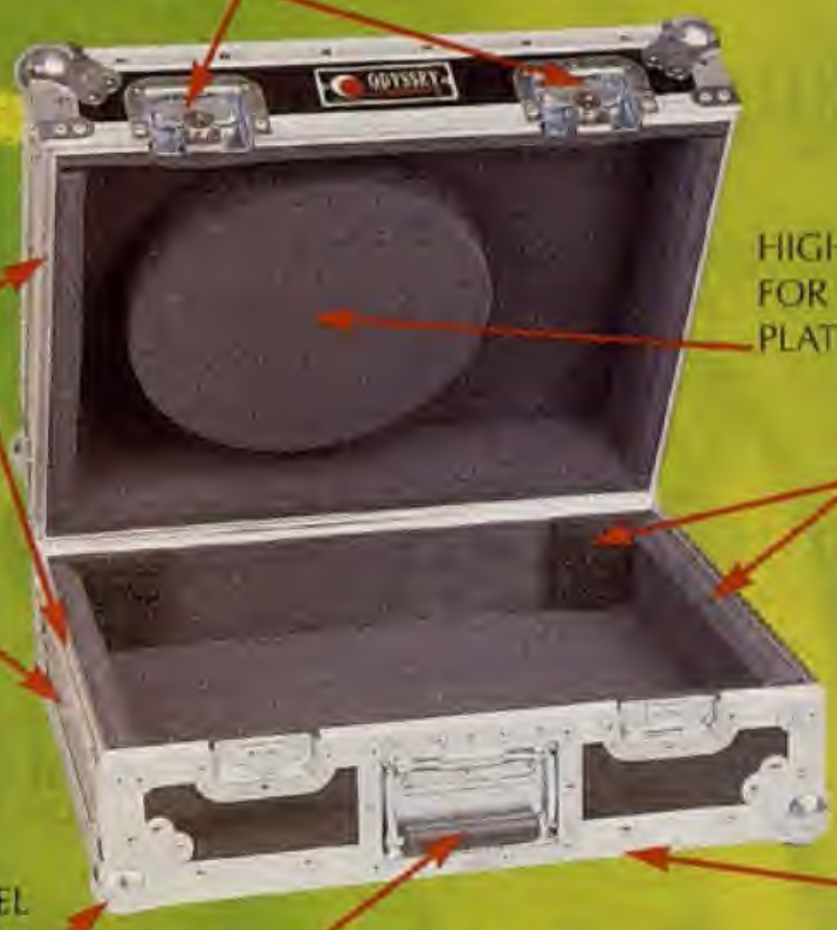

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to see "him" in action. "A woman DJ is still unusual to the general public," notes Bradford.

At least one company is exploiting that difference. "How About A Woman's Touch" reads the advertising for I'm A Girl DJ Entertainment in Los Angeles. The company tends to get clients who appreciate the difference a woman can make at the event. I'm A Girl DJ Entertainment is a multisystem company that essentially covers all bases in terms of events. It is headed by Lisa Capitanelli, who is best known in the DJ profession for her popular interactive dance song "Do The Dance," and for having earned the Female Entertainer of the Year honors three years in a row at the American Disc Jockey Awards.

Capitanelli definitely exploits her gender as a means of standing out from the crowd in the hot Los Angeles DJ market. And Capitanelli isn't the only one making the most of her considerable talent as an entertainer. Crown has made her an integral part of their DJ marketing plan. Capitanelli's picture and product endorsement now appear in Crown advertisements. To date, she is only the second Mobile DJ to be chosen as a spokesperson by a major electronic products manufacturer. (The first was John Murphy of New Jersey's Star DJs who was featured in MTX ads some five years ago.)

Capitanelli, who comes from a family of entertainers, credits her affiliation with local chapters of the American Disc Jockey Association as an invaluable source for technical information. Local trade association meetings are a great way to network for any purpose, be it gaining technical information, sharing jobs, finding good ways to market or simply breaking into the business.

TALK THE TALK

There's no denying that men and woman are different, however, "We're uniquely qualified," says Bradford. "It's the bride who makes the phone call and many of us have already been brides. We can relate with a 'been there, done that' familiarity." The result, according to Bradford, is that women DJs tend to do a lot more hand-holding than their male counterparts. "The behind-the-scenes work that I do sets me apart from other companies. We really go way beyond," says Bradford.

Commenting on the topic of female sensitivity, Dobrin says, "The female side of me is good with children and warming people up." Instead of just sitting behind a console spinning CDs, Dobrin, who's eyes are set on an acting career, puts on a song and gets out there with her crowd. "That's my forte. It's the perfect job for an aspiring actor."

Capitanelli has proven actresses, musicians and other artists can find in the mobile entertainment field a niche where their particular talents might be employable. Capitanelli attributes her success to her willingness to listen to customers, and go out of her way to accommodate their specific requirements. She says there are plenty of opportunities for female entertainers. With today's highly compact sound systems and fantastic earning potential, Capitanelli encourages any female who would like to make a difference to consider the DJ profession.

Whether it's in the media, on the dancefloor, or in the clubs, female DJs are beginning to carve out a niche for themselves. Stereotypes and people's lack of awareness aside, there is no doubt that women have come a long way in the DJ profession and are making their mark. *Vive la difference!*

You go girl!

Lisa Capitanelli, of I'm A Girl DJ in Los Angeles, Calif., has her sights on being part of the opening festivities at the '99 Summer Olympics in Sydney, Australia. She wants to take her latest song, *Joy*, and play the follow-along dance at the opening ceremonies. "My thrust with *Joy* is to bring joy, goodness and happiness to the parties I do. It really needs to go out to the rest of the world."

Capitanelli is working on a short deadline. She hopes to explain her idea through an appearance on national TV and is encouraging DJs to write to the Oprah Winfrey show. From there, she is hoping the organizing committee will give her another look. To support the cause, drop a letter or post card to: Oprah Winfrey, 110 N. Carpenter Street, Chicago, IL 60607.

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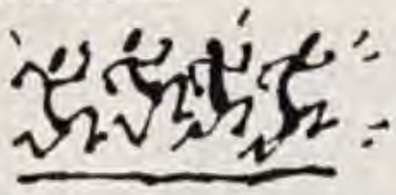

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– BOB JEFFRIES

BY REID GOLDSBOROUGH

Are You Bugged?

Computer bugs are pervasive and destructive infestations for which there are no cures, but there are preventative measures that you can take.

According to popular mythology, the term "computer bug" came about when a moth flew into a U.S. Navy computer in 1945, jamming a relay. The word "bug", not to be confused with "virus", was actually used as far back as Thomas Edison's time to describe a glitch in a mechanical system. Whatever the origin, bugs have a way of raising their ugly little heads at the worst possible times.

BUGS AND BOMBS

The most widely talked about "bug" today is of the Year 2000 kind, or, as it's fondly known, Y2K. Software engineers who didn't anticipate that their programs would still be in use in the twenty-first century gave this Y2K bug life. The effects of Y2K will vary depending on whom you ask. Some say it will affect only the large companies; some say it will only affect the small companies; some say it will only affect individuals with personal computers. Whatever the ramifications, a bug always spells trouble.

Bugs in large computer systems in the past have led to failed space missions, airplane crashes, and the deaths of hospital patients. In the personal computer world, bugs in Norton Utilities 3.0 caused a huge number of problems, including the corruption of vital system files, rendering computers inoperable. Many people who upgraded to Microsoft Windows 98 found that some of their programs or hardware peripherals no longer worked. Some people with Iomega Zip disks are experiencing the "click of death" in which drive heads become misaligned over time, causing a clicking sound and data loss.

READ THE BOOK

Most PC bugs are caused by insufficient product development cycles. Companies often feel compelled to release new application versions every year or sooner to keep up with the competition and maximize quarterly earnings. Product testing is sacrificed. You can avoid being a Guinea pig by not buying a new version of a particular software until you hear that the bugs have been worked out.

To be fair, many bugs aren't software or hardware glitches at all but actually malfunctions caused by user error. Computer industry insiders have a crusty acronym for what to do about this, called "RTFM." This spells out "Read the F...ing Manual."

Many bugs are inevitable, particularly those affecting WinTel machines. The popularity and open architecture of PCs running Microsoft Windows based on an Intel or equivalent microprocessor has led to the development of hundreds of thousands of different software and hardware products. Tracking the many millions of possible combinations is virtually impossible. Conflicts and bugs are the unavoidable result.

WHO'S TO BLAME?

Nonetheless, the computer industry is largely responsible. Too many companies feel it's cheaper to release buggy

Resources

You can learn more about any specific bugs affecting your software or hardware, and about bugs in general, at the following Web sites:

- BugNet (www.bugnet.com) keeps you informed about software problems. Subscribers (starting at $65 a year) get a newsletter and searchable database.
- ZDNet's Bugs! can be found at www.zdnet.com/zdhelp/filters/bugs.
- Oil Change finds the Web fixes for your software and explains what they are. You can buy the Oil Change for $20 at http://store.mcafee.com. It upgrades itself if you subscribe for $20 annually.

products, fixing them only when there's an uproar. That's why savvy users not in urgent need of the latest features wait until the maintenance release or service pack becomes available before upgrading their software.

Another longstanding word of wisdom is to make sure you look at the "read-me" file that usually comes with a program. That's where the software developer warns you about incompatibilities and other issues it has uncovered since finalizing the program and printing the manual.

It's also a good idea to keep up to date with the latest bug fixes for your important programs and with the latest software drivers for your video card and other peripherals. You can do this by periodically visiting the Web sites of the manufacturers. Some programs even include automatic update routines within them.

There are also third-party utility programs, such as Symantec's LiveUpdate Pro (http://www.nortonweb.com/tool_lu.shtml) that are designed to automatically update your programs and drivers. The number of products included in their databases, however, is far from comprehensive.

If a product's bugs prevent you from getting important work done, and phoning or e-mailing the manufacturer's technical support staff doesn't solve the problem, try to return it for a refund or credit.

LAST RESORT

With some bugs, the best approach is to develop "work-arounds." I frequently save e-mail and Usenet messages to my hard disk for future reference. To do this, sometimes the save-as function works. When it doesn't, I simply copy the text, paste it into my word processor, and save it from there.

Perhaps the ultimate solution to bugs is the refusal to buy products from manufacturers who've put out seriously buggy products in the past. They'll listen if you hit them where it hurts—their wallets.

According to a recent *PC World* survey of readers, Intuit, Adobe, and Corel are among the companies that do the best job of squashing bugs. Microsoft and Symantec (who produces Norton Utilities) are among the worst for debugging their products, reported the magazine.

Reid Goldsborough is a syndicated columnist and author of the book "Straight Talk About the Information Superhighway." He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

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Figures based on 1996 versus 1997 growth when existing DJ businesses joined AMS

ON TARGET

IS DIRECT MAIL THE MISSING LINK IN YOUR MARKETING PROGRAM?

BY DAN MCKAY

Your mixes are perfect. Your light show is dazzling. Your interactive games get standing ovations. So why isn't your phone ringing off the hook? As the saying goes, it's not what you know but whom you know or, in the case for DJs battling it out for bookings, it's more important who knows YOU.

From business cards tacked on supermarket bulletin boards, to pens that write in five colors with your logo on them, it's tough to find two DJs who agree on how best to advertise. The fact is, most people will only hire a DJ once or twice in their whole life. If you are using a "shotgun" approach to your marketing—trying to hit as many people as you can without regard for who might actually be in the market for your service—you are simply wasting money. This is why I preach the gospel of direct mail.

TARGET YOUR AUDIENCE

Take a look through the so-called "junk mail" you receive each day. The fact that you received a particular mailing is not as random as it might seem. Chances are good that many mailers are targeted to your lifestyle or profession. By researching various records that have public access, marketers know whether you own a home, are in the market for a new car, have kids, etc. The more targeted the offer is to the recipient, the better the response.

In your case, since there's a fixed cost involved in printing, addressing and mailing each piece, why not target the most frequent users of entertainment? For instance, large companies use DJ services several times throughout the year—from picnics, to sales retreats and awards banquets, to Christmas parties. A single corporate client can easily generate several thousands of dollars in business a year.

MAKING A LIST

The first step to a successful direct mail piece is compiling a database. *American City Business Journals* makes available their annual "Book of Lists" in 66 different city editions. Each listing includes a key contact and title, complete address, telephone number, gender title and ranking criteria, such as revenue, number of employees, etc. Their printed books range from $10-60 and disks of the database are $75-$140, plus shipping and handling.

Utilizing this information with your computer is best. The software allows you to write letters, print labels and follow-up reports, and export the data into your own software programs. For a list of cities offered, surf to http://www.amcity.com/bookoflists.html or call 1-800-486-3289.

Meeting, party and wedding vendors make up another great segment to which you can mail your message. If you are a member of such organizations as Meeting Professionals International (MPI) or the National Association of Catering Executives (NACE) you may be able to purchase their mailing lists or advertise in their local newsletters.

Of course, there's always the Yellow Pages. Start with categories like caterers, halls, hotels, party planning and supplies, photographers, wedding consultants, and wedding supplies and services. Get a zip code directory from your local Post Office, too, since many Yellow Pages do not list zip codes.

Direct mail is always more effective when addressed to a specific person. It's easy enough to phone the business and ask for the name of the manager or sales director. "Hi, this is John Doe with XYZ DJs. We're updating our files on photographers (hotels, caterers, etc.) in the area. What is the person's name to whom we should direct referrals?" When you approach them this way, they are more likely to give you the correct information, since it can mean business for them. They may not be as willing to give up a name if they feel they're just going to get more junk mail.

Do you specialize in school events? Your

local board of education can make available a list of all schools in its jurisdiction. Usually this information is free and includes complete mailing addresses, phone numbers and administrators' names.

TESTING THE WATERS

Whenever creating a new mailing list, I always test it by first sending out a postcard. Not only do postcards usually make it to the top of the mail stack but, at 20 cents postage to mail, they're a low cost way to verify you have the correct names and addresses on your list.

Another way to leverage the power of postcards is to use them as "teasers" for a larger mailing. For instance, if you are targeting corporate meeting planners with an impressive color presentation folder, photos and inserts, a card heralding, "Watch your mail for how to throw the best parties in town... and your money back coupon!" will keep the recipient's eyes peeled for the follow-up mailing.

Two great places to order color postcards are Potluck Postcards (888-768-5825) who are offering a special of $390 for 2,500 and $475 for 5,000, or Modern Postcard (800-959-8365), who will print a minimum of 500 cards for $95.

Maximize the effectiveness of using postcards three ways. First, don't say too much! Any more than 20 words is better suited for a brochure. A postcard is designed to be a quick read with one single message like "The Wedding Professionals" or "Perfect For Proms." Second, build your message around a strong photo or graphic. One postcard I picked up at the Mobile Beat Show depicted just a tuxedo-clad DJ standing behind his equipment coffin and four huge speakers. Apparently, that's supposed to tell the prospect, "Hey, he MUST be good... look at the size of those speakers!" Better to show people enjoying themselves at a wedding or party. Third, and perhaps most important, whether you use postcards, brochures or flyers, have a strong call to action. Give people a reason to call you... NOW! Offer a special discount (with an expiration date), or a seasonal package (book Halloween before August 31 and get glow necklaces free!) and you might spur a more immediate response to your mailing.

NOT FOR EVERYONE

Direct mail requires a sizable investment in time and money. When you target those people and companies who use DJ services several times a year, the return on your investment will be greater.

From time to time, DJ companies are approached by bridal magazines, shows, and fairs selling the names of brides in their area. At the January Mobile Beat Show in Las Vegas, several DJs testified that those lists were perhaps the biggest waste of money in their advertising budget. Often times brides are so bombarded with wedding brochures immediately after the show that your message gets passed over. Sometimes it is more efficient to reach brides face-to-face at shows or through ads in bridal magazines, rather than using direct mail.

CUSTOMIZE THE MESSAGE

I am dumbfounded when I see DJ brochures that say, "We specialize in weddings, parties, reunions, corporate, bar mitzvahs..." The word "specialize" indicates that you do one thing better than the rest. How can one specialize in a laundry list of events? The same theory goes with a mailer. A successful mailer should not be generic, but rather designed to a specific target.

If you are mailing to wedding consultants, make sure your piece highlights weddings. If you are mailing to schools be sure to show lots of happy students jamming to your tunes and include party packages especially for schools.

GET HELP

You may be the best DJ in town, but chances are copywriting and designing are not part of your repertoire. Whatever you send has to be perfect and professional because you are only going to get one chance for a good first impression.

People's mailboxes are filled with offers from all kinds of businesses. Your mailing is not just being judged against that of other DJ companies, but against everyone who does direct mail marketing. That's why it's crucial that each word, photo, and graphic of your brochure be carefully crafted. Since you are selling what is essentially an intangible, it's

To create a good database, start with being resourceful

Industry organizations are a great way to get mailing lists of professionals in your area with an interest in your service. Note that many require you be a member before you are eligible to purchase such lists. However, membership in these organizations can be an effective investment in marketing your business and membership fees are tax-deductible. Telephone numbers listed below are for the organizations' national headquarters; they can refer you to chapters in your city.

- American Hotel & Motel Association (AH&MA) 202-289-3100
- American Society of Association Executives (ASAE) 202-626-2748
- Association of Collegiate Conference and Events Directors (ACCED) 970-491-5151
- Association of Destination Management Executives (ADME) 303-394-3905
- Convention Liaison Council (CLC) 202-626-2764
- Hospitality Sales and Marketing Association International (HSMAI) 202-789-0089
- International Association of Convention & Visitor Bureaus (IACVB) 202-296-7888
- Meeting Professionals International (MPI) 972-702-3000
- National Association of Catering Executives (NACE) 847-480-9080

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MARKETING MEGAMIX

People's mailboxes are filled with offers from all kinds of businesses. Your mailing is not just being judged against that of other DJ companies, but against everyone who does direct mail marketing.

even more important that you paint the right mental picture to give your service the value it deserves.

It may cost anywhere from a few hundred to a few thousand dollars to have a professional create your direct mail piece but, chances are you will be using this piece for many years. In the long run, if it's done right, it will pay for itself many times over.

You can save a few bucks and have a more "hands-on" role in the development of your piece by calling the departments of advertising or commercial art at a local college and asking the department head if he knows of a student who would be interested in doing the job. While students may require a little more guidance, they are eager to have a "real world" project they can showcase in their portfolios.

Want to keep your mailers fresh with more recent references, music lists or photos? Tell your company's story using a presentation folder with your company's logo, and insert different pages into the jacket. This will allow you to update information and customize mailings without many separate brochures. Two great sources for low-cost custom pocket folders are Folder Factory at 800-296-4321 and American Thermoplastic at 800-245-6600.

BE PERSISTENT

How many times have you seen one TV commercial for a product and ran out to buy it? Advertising research shows it takes a minimum frequency of three ads before people are motivated to buy a product. So don't expect your phone to ring off the hook after the first mailing.

As it might be cost-prohibitive to mail to your entire list more than once a year, put together a more defined "hit list" of only the biggest meeting planners, wedding coordinators, schools, photographers and banquet facilities. These are the prospects you will mail to three to four times a year. Only through continuous direct mail contact can you maximize your response.

Dan McKay is owner of PartyHits! DJ Party Hosts in Seattle, WA celebrating his 20th year as a Mobile DJ. Dan is a frequent speaker at DJ conferences, a contributor to many trade magazines and is also editor the monthly E-letter "The Entertainer" published by ProDJ.Com. If you have any topics you'd like to discuss, e-mail Dan at danmckay@prodj.com.

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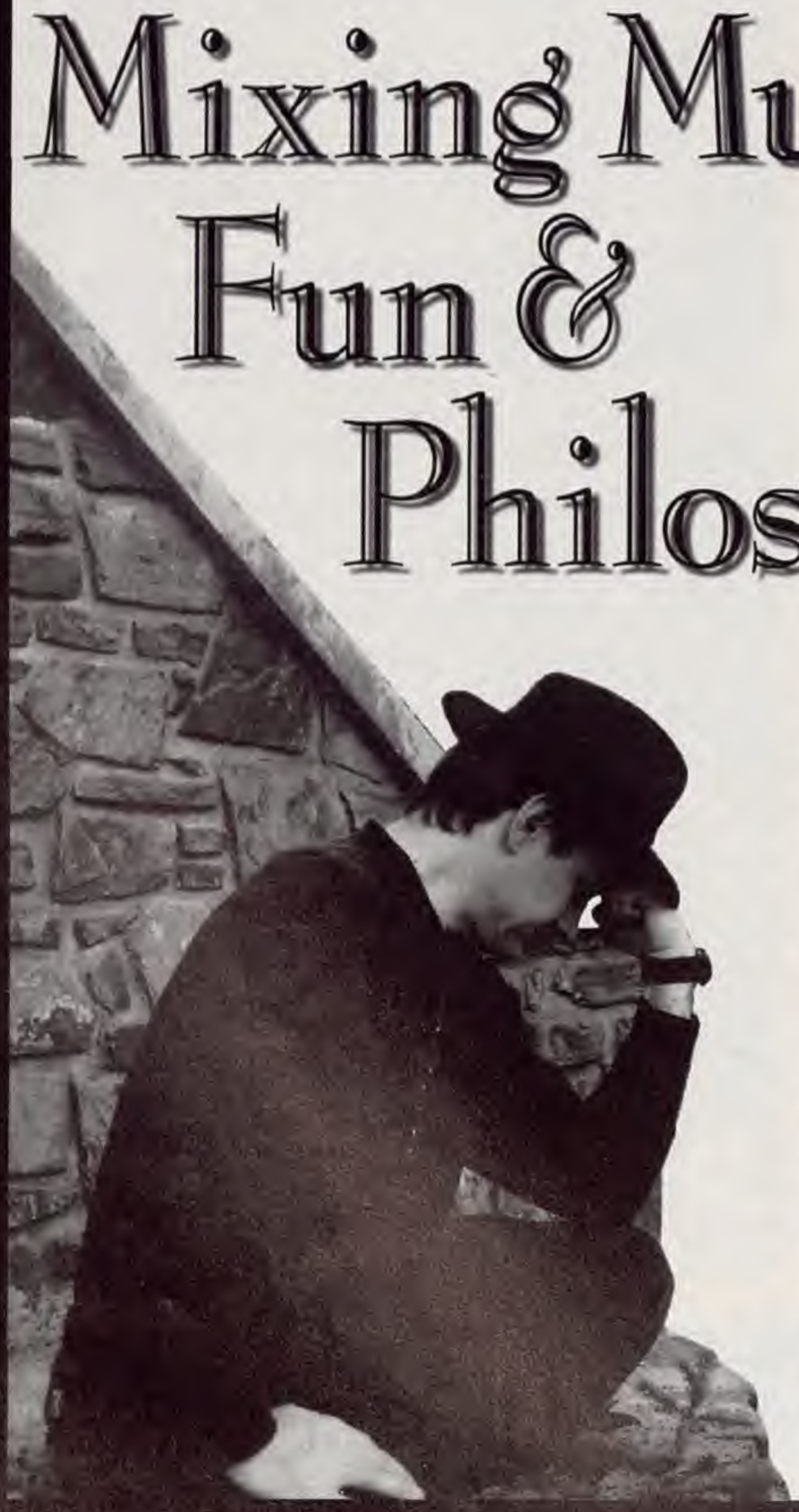
CANADIAN MOBILE DJ HAS A MIND FOR SUCCESS.

BY STEVE A. WOZNIAK

Mixing Music Fun & Philosphy



On the outside, Darcy Ager appears to be a fairly typical disc jockey with a fairly common beginning. After talking with him, however, I have learned there is much more to him than meets the eye.

Ager first worked as a DJ at his high school radio station in Winnipeg, Canada. A few years later, in Calgary, Alberta, while attending a wedding reception, he spoke with the DJ about how to enter the mobile profession. The DJ handed Ager a business card and suggested he call the company's manager. "He first sent me out on a couple of shows with another DJ," Ager remembers. "Before I knew it, I was out on my own!"

In the beginning, Ager didn't know if he was any good as a mobile entertainer. Fortunately, his clients and guests thought he did just fine. Ager honed his skills at a wide variety of social events. In 1991, he decided to sow the seeds for his own company, Dyna Pro Productions, in the fertile business soil of Calgary. Now, eight years later, Ager manages 10 mobile systems in his city on the eastern slopes of the Canadian Rockies, which is home to 800,000.

"When I first started, I knew almost nothing about running a business," Ager admitted. "Even now, I'm learning more every day. The opportunity to create happiness for my clients is what really inspires me and makes it all worthwhile!"

THINKING DIFFERENTLY

Ager is anything but a cookie-cutter DJ (though he does bake some mighty tasty shortbread cookies... but I digress). He is always looking for fresh, innovative ways to improve his performance and distinguish his company from the competition. He was first in his area to up the "wow factor" of his shows with party props and novelty items.

"There are three levels of DJ performances," Ager explains. "Those who just play music, those who get the guests revved up with audience participation songs, and the prime time players who can take it over the top with interactive games, contests, and routines."

Ager's party extras include costumes, hats, inflatables, flashy limbo sticks, the Walla Balla, balloons, and numerous other props for games and contests.

"No two parties are alike," Ager says. "So we take an extensive batch of party toys to each show. This way we ensure that we have the right stuff for every event. The skill of a superior performer is not just knowing how to success-

"There are three levels of DJ performers," Ager explains. "Those who just play music, those who get the guests revved up with audience participation songs, and the prime time players who can take it over the top with interactive games, contests, and routines."

fully run all the routines, but using the right shtick (or bit) at the right time to take the party to the next level!"

EXPECTING THE UNEXPECTED

Ager is also a big believer in always having a "Plan B." "As DJs," Ager says, "we must always be ready for surprise situations. Our company has made a big impression at a number of occasions by going the extra mile (or is that kilometer?). More than once, one of our DJs has called the office from his show when a client or guest asked for a significant song that was not discussed in advance and wasn't in the DJ's set. Imagine the impression we made when we sent someone over to personally deliver that one song!"

Unfortunately, not all event emergencies have been so delightful... "At one party, the disc jockey noticed the contact person had left the room and not returned for some time," Ager says. "My DJ went to check and found him outdoors choking on a piece of meat! He immediately performed the Heimlich maneuver to clear the gentleman's throat and got him breathing again. The DJ then went back on stage and kept the event rolling until the client was able to return to his party."

"To sum it all up, a great disc jockey does much more than simply play enjoyable music. 'Reading the room' means being keenly aware of, and sensitive to, his entire surroundings. It makes a really big difference!"

SUNSET OR SUNRISE?

Ager enjoys learning from the past and applying this knowledge in planning for the future. He's not one for expressing lofty goals, but he does freely share his thoughts about himself, his business, and the Mobile DJ industry in general. "One of these days, I hope to experience the 'P' word... profit!" he exclaims. "Until I do, I'd rather continue just making a living doing something that I truly enjoy, rather than making tons of money going to a job I hate!"

Ager is a strong proponent of consumer education. "When clients know more about the value of high quality entertainment, they are less likely to look for the lowest price and more likely to pay a good dollar for a professional entertainer. To me, a professional DJ means one who is dedicated to putting the client's needs first. And if you happen to have fun and enjoy yourself while pleasing the client... BONUS!"

MORE ON DARCY AGER ON PAGES 86 & 87

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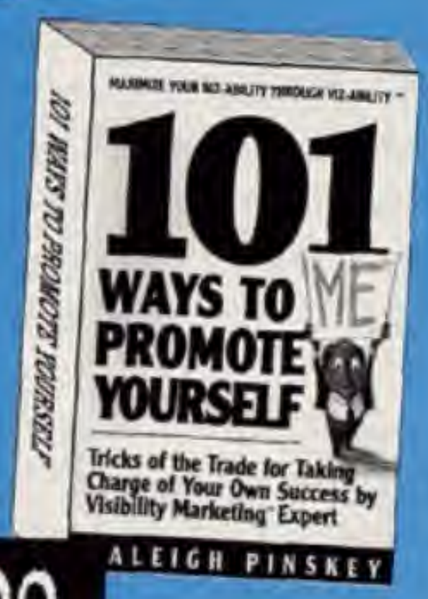
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Ager's Bag-O-Trix

Among Ager's overflowing bag of performance party tricks are:

- Inflatable musical instruments for guests to use whenever the mood strikes them.
- Balloons and games to occupy the kids and give parents more time to socialize and enjoy the party.
- Toilet paper for the Mummy Wrap contest, or a toilet paper race to see who can unwrap an entire roll the fastest.
- Candy-monium, which is a point-to-point relay race. Participants pass chocolate almonds or M&Ms in plastic spoons.
- A variety of funny hats and props to spice up everything from the "Y.M.C.A." to the "Bird Dance" (a.k.a. Chicken Dance).

Cookie Recipe?

Grandma Ager's
"Melt-In-Your-Mouth" Shortbread

1-1/2 cup white flour
1/2 cup cornstarch
1/2 cup icing sugar (confectioner's sugar)
1/2 pound butter (soften at room temp.)

Sift or mix together dry ingredients
Mix in butter (use pastry blender or knives)
Work with hands until smooth

Make lots of cookies
(use cookie press onto ungreased cookie sheets for best results)

Bake at 275° - 300° F
for 10-15 minutes
Share with friends and clients!

DARCYISMS

After over 22 years as a Mobile DJ, Darcy Ager of Dyna Pro Productions, waxes philosophically about the DJ business. His personal observations, which we call "Darcyisms," ring familiar to all DJs regardless of their time spent on the road. While rooted in his experience and spiced with his offbeat sense of humor, Ager's philosophical illustrations well describe what it's like to be a Mobile DJ from the inside looking out.

Just in case you missed Ager's astute and often witty pearls of wisdom at the various Mobile Beat Shows & Conferences, here's a sampling. Don't despair. You'll live through it.

☛ We're not in the music business; we're in the customer service business. Music is just one of our tools!

☛ A friend once asked me how I knew the words to almost every song. I guess I have a phonographic memory!

☛ The dictionary is the only place you'll find 'Success' before 'Work.'

☛ When a good DJ is in the groove, he can choose a song nanoseconds before it is requested. That's what I call DJ vu!

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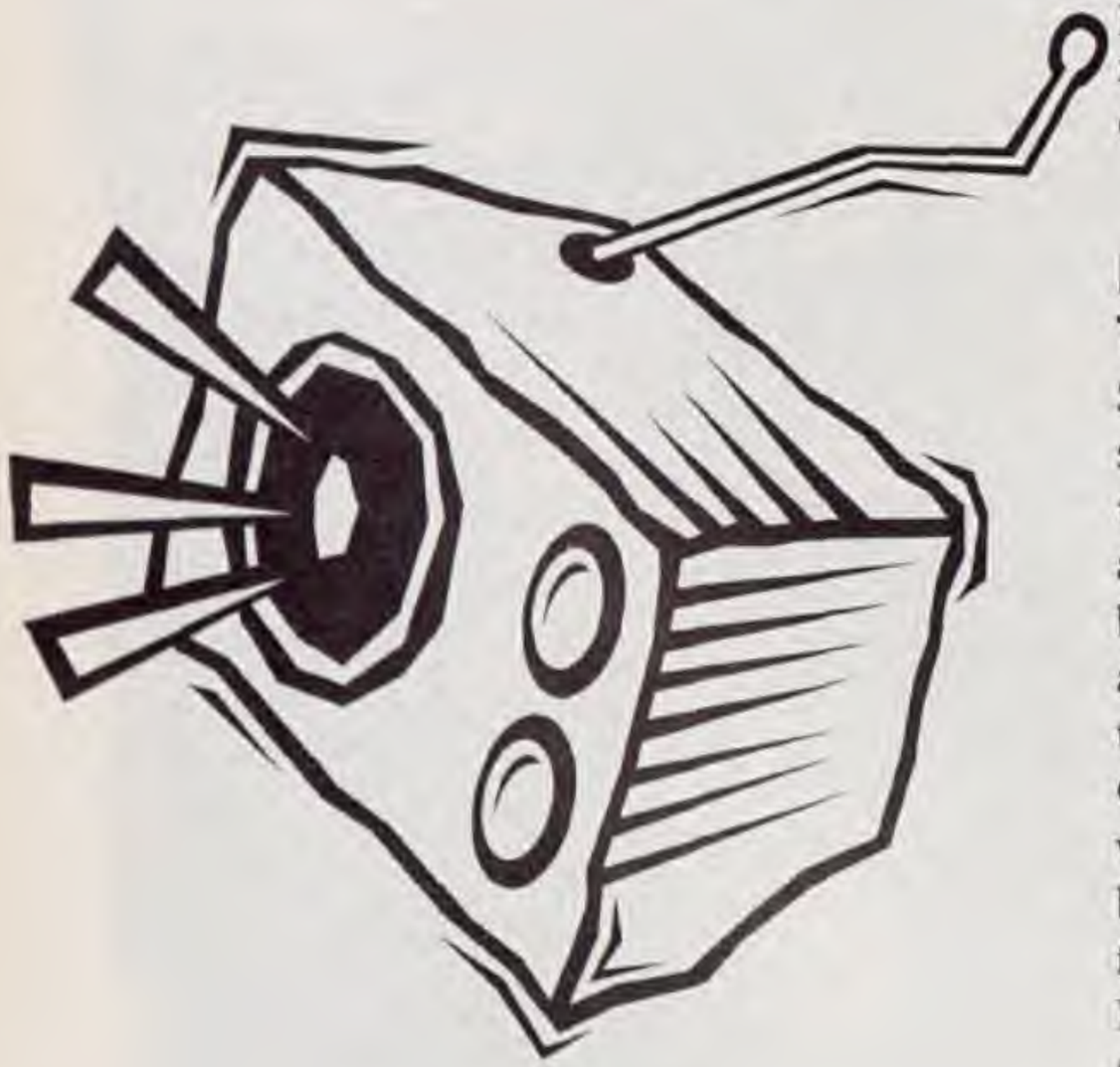
Tuning in... To Your Audience

IF YOU DON'T THINK YOU KNOW WHAT TO PLAY... FIND A RADIO STATION THAT DOES!

BY MARK JOHNSON

"Music For All Occasions," that pretty much says it all. That's why it's such a popular catch phrase for DJs to use in their ads. In most cases, it's appropriate, especially for smaller DJ companies who need to be able to meet the demands of a wide variety of occasions. If you are not prepared to accommodate different musical styles, you severely limit the types of parties you can do.

Granted, most every occasion will have its predictable requests. Few clients will let you get through the night without the *Macarena, Electric Slide, Y.M.C.A., Tequila, Stayin' Alive* and *Old Time Rock & Roll*. So if it's not the music that differs from party to party, it must be the audience.



PLAYING TO THE PEOPLE

School dances and sweet 16 parties are the most focused audience group, with barely a three-year age spread among the attendees. Graduation parties will expand on this by including other family members. Reunions, while focused on a single graduation year, may include spouses from 10 or more years in either direction.

Weddings, anniversaries and other family parties represent the broadest spread of ages, from 3-year-old children all the way to grandparents. Office parties, 40th birthdays, and other adult parties may have a broad age-range, but are primarily considered adult.

If you are targeting a variety of occasions, and who isn't, then you should be prepared to play different music for every kind of occasion. What works at a wedding might not work at a school dance and vice versa.

DIAL IN YOUR AUDIENCE

In order to appear tuned in to all the different styles of music, try this: During the week prior to the event, tune in to the radio station that plays the music that you think best relates to your next audience. There are basically three or four different styles of music that cover a wide number of occasions. For example:

• School dances: There are two distinct contemporary flavors of music for schools, current dance hits and current alternative-rock hits. Your understanding of each particular school will help decide which (or both) to listen to. MTV is a great source for this occasion.

• Adult functions: This is usually the inverse of school dances. You may want to listen to a lite-FM station or adult contemporary station. VH-1 also helps, but not as much as the radio stations.

• Class reunions (10 or more years): Your typical oldies station may be too broad, as it will cover from 1955 to 1985. There are more defined oldies stations that focus on hits from the 1970s or 1960s without any 1950's music. This is considered an adult function.

• Five-year reunions: These tend to be mostly into college radio style music along with

commercial alternative and modern rock. This group isn't old enough to be responsible adults, but they don't consider themselves to be kids either.

• Fortieth or fiftieth anniversaries: You'll want to go by adult standards that concentrate on artists like Frank Sinatra and Tony Bennett with occasional big bands. This type of music is usually found on easy listening radio stations—not to be confused with elevator music.

• Country dances: These, by definition, have a higher requirement for specific music. If you do these infrequently, then it's important to perform a quick study on these styles.

By tuning in to a radio station that reflects your audience, you can become

Radio stations spend huge amounts of money designing their playlist for their specific, narrow audience. We can use that research to our benefit at no charge.

more versed in the music in a very short time. Even if you're already comfortable with all styles, a last-minute brush up can't hurt. Radio stations spend huge amounts of money designing their playlist for their specific, narrow audience. We can use that research to our benefit at no charge. Not that we'll play the same 12 songs in a row, but we can get a good idea of the relationships between different songs that work well together. Remember, in radio, every minute is worth hundreds of dollars. They can't afford to guess wrong.

By listening to that radio station on the way to the event, your performance will be a natural extension of what you (and maybe they) heard on the way over. This subconsciously builds a familiarity concept and will cause you to receive many compliments for the music you choose to play.

Whereas most Club DJs will develop a style or copy a style of a DJ they saw in another city, we Mobiles don't have to be so unique. In fact, our audience demands of us to play music that is familiar to them. So by doing our homework for their particular event, we create an even closer connection to the music that our clients want. And that's what it's all about.

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The first collection that reflects early rock's true identity, the *'50s ROCK* box features scores of classic artists (Rock and Roll Hall of Famers Elvis Presley, Chuck Berry, Little Richard, Jerry Lee Lewis, and Buddy Holly). The box includes house-rockin' R&B legends like Wynonie Harris and Amos Milburn alongside one-shots like Joe Clay and Ronnie Dawson.

The objective of *'50s ROCK* can easily be explained by the box's producer, Rhino's senior vice president of A&R, Gary Stewart, who says, "For some reason, the music of the '60s still seems to matter to almost every pop music fan. Jimi Hendrix, The Who, The Beatles, for example, are in record collections alongside The Smashing Pumpkins, Beck, and Nirvana. But somehow the music of Buddy Holly, Little Richard, and Chuck Berry, among others, has been robbed of its credibility, ousted from the 'rock' section of your local record store, and stuffed away into 'oldies' bins. We hope to change that with this box set."

From the first rock 'n' roll record to the last word in raucous rebellion, it's all lurking somewhere on *'50s ROCK*. All the anthems that rockers—from The Beatles to Led Zeppelin to Springsteen to The Ramones and beyond—cut their teeth on are here, as well as action-packed yakety yak about flying saucers, sunglasses after dark, and fujiyama mamas. And though some 25 of the 104 songs here were Top 10 hits, more than 10 percent of the box's tracks make their digital debut.

The music of the 1950s has been consigned to the oldies bins and away from mainstream musical consciousness for much too long. *THE WILD SOUNDS OF '50s ROCK* rips the shroud of nostalgia away from a decade when the volatile mixture of tensions (both sexual and racial) and teenagers with cash finally exploded. You won't find poodle skirts or sock hops here. Made for greasers rather than geezers, this box set salutes the records that our elders used to burn in the streets.

If the music on the *'50s ROCK* box doesn't betray it as a labor of love, the packaging will. Following a forward from Stewart, are essays from noted author Michael Ventura and '50s fiend Billy Vera, as well as a track-by-track from one of early rock's most respected authorities, Colin Escott. The 6" x 12" box is also filled with tons of rare photos and artwork.

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Dancing In the Dark

BY JAY MAXWELL

HOW TO HELP YOUR CROWDS DEAL WITH P.M.S. (PRE MILLENNIAL STRESS).

There's never been an event like it before, at least in our lifetimes. This coming New Year's Eve promises to host a plethora of parties to end all parties (figuratively speaking). Everyone will be celebrating not only the end of 1999, but the end of a millennium, as well as the beginning of the next. It's truly an event to celebrate, and it's not too early to start!

With just half of 1999 left before the big ball drops (or stops) in Times Square, I began thinking about what I could do to make this year's party music as special as the event itself.

Then I thought to myself, "What can I be offering my clients right now, as a warm up to the big bash on New Year's Eve?"

SET YOUR WATCHES

The closer we get to the end of the century, the more we'll be bombarded with news stories from the past, and media prognostications of what's to come in the year 2000. To keep your shows topical, you can include your own musical montages as a comment on the whole millennial affair.

Obviously, I'm not suggesting you change your whole format. A short set here or there, presented in the same fashion as you would a fifties, sixties or disco set, will give you a chance to demonstrate your mastery of music as well as show your awareness of what's happening in the world. Done tastefully, and with the right pinch of humor, a "Millennium Meltdown" set (call it what you will) could prove to be fun for all.

THE BIG ONE

Living in the computer age has brought about one of the most bizarre and misunderstood situations ever imagined—the Y2K bug. Many "experts" have forewarned that at midnight on December 31st, or shortly there after, many mainframe computers and time/date sensitive embedded devices will fail. (See "Millennium Madness," *Mobile Beat* issue #51). With this in mind, I have built a list of songs around the fact that no one really knows how severe the effects of the Y2K bug will be.

Typically, the song lists found in this column are the result of years of experience. In this situation, however, I have obviously neither designed a playlist with the end of a century as its theme, nor have I done such a party. True, we have all done countless New Year's Eve parties, but never one where no one was sure if the clock would continue to strike past midnight!

So being that no one knows exactly what awaits us when the calendar flips to 1/1/00, we decided to just have a little fun with it, Y2K glitch or not.

To make it easy for you to incorporate a millennium set into your program, I have categorized the songs into groups with a common theme. Some of the songs are actually danceable; others may be better off played early in the night when people are just warming up.

LIGHTS OUT

One of the main theories of the Y2K Bug is that it may affect the power grid. If that happens, the lights may go out. Assuming you have a generator or backup battery power, this would be the perfect time to throw on Bruce Springsteen's *Dancing in the Dark*. That's just one song that refers to the lights going out. Two other songs are specific as to where the power will go off. The Bee Gees lost the lights in Massachusetts and Vicki Lawrence threw her switch in Georgia. The Carpenters know that without electricity there is a disturbing hush (all over the world).

What else can you play if the Y2K Bug pulls the plug and chaos results? How about the Temptations' song, *Ball of Confusion (That's What The World Is Today)*. That could become the theme song for months to come. Of course, classic rock fans will want to hear Led Zeppelin's *Communication Breakdown* and Genesis' *Land Of Confusion*.

IS IT TIME YET?

It all boils down to one four-letter word... time. Computers may not know what year it is come January 1, 2000. If you want to do a segment of songs about time, there are several possibilities, including Steve Miller's or Seal's *Fly Like an Eagle*. It's a perfect choice with the line "time keeps on slippin', slippin', slippin' into the future."

Whatever happens, we can't turn back the hands of time,

COUNT DOWN TO 2000 SONG LIST

Artist	Song Title	Year	Artist	Song Title	Year
1. R.E.M.	It's The End Of The World As We Know It	88	22. Grass Roots	Midnight Confessions	68
2. Bruce Springsteen	Dancing In The Dark	84	23. Eric Clapton	After Midnight	70
3. Pat Travers	Boom Boom (Out Go The Lights)	79	24. Wilson Pickett	In The Midnight Hour	65
4. Peter Wolf	Lights Out	84	25. Honeydrippers	Rockin' At Midnight	85
5. Five	When The Lights Go Out	98	26. Bill Haley & His Comets	(We're Gonna) Rock Around The Clock	55
6. Vicki Lawrence	The Night The Lights Went Out In Georgia	73	27. Boys II Men	It's So Hard To Say Goodbye To Yesterday	91
7. Bee Gees	(Lights Went Out In) Massachusetts	67	28. Beatles	Yesterday	65
8. Carpenters	There's A Kind Of Hush (All Over The World)	76	29. Patsy Cline	Crazy	61
9. Temptations	Ball Of Confusion	70	30. Beatles	Help!	65
10. Led Zeppelin	Communication Breakdown	70	31. Rolling Stones	Start Me Up	81
11. Molly Hatchet	Flirtin' With Disaster	80	32. Samantha Fox	Naughty Girls (Need Love Too)	88
12. Sammi Smith	Help Me Make It Through The Night	71	33. John Parr	Naughty Naughty	85
13. Genesis	Land Of Confusion	86	34. Aretha Franklin	Chain Of Fools	67
14. Steve Miller	Fly Like An Eagle	76	35. Black Sabbath	Paranoid	70
15. Chicago	Does Anybody Really Know What Time It Is?	70	36. Europe	Final Countdown	88
16. Jim Croce	Time In A Bottle	73	37. Prince	1999	83
17. Tyrone Davis	Turn Back The Hands Of Time	70	38. Bob Dylan	The Times They Are A-Changin'	64
18. Chambers Brothers	Time Has Come Today	68	39. Donald Fagen	Century's End	88
19. Al Stewart	Time Passages	78	40. Gloria Gaynor	I Will Survive	79
20. Outsiders	Time Won't Let Me	66			
21. 2 Unlimited	Twilight Zone	92			

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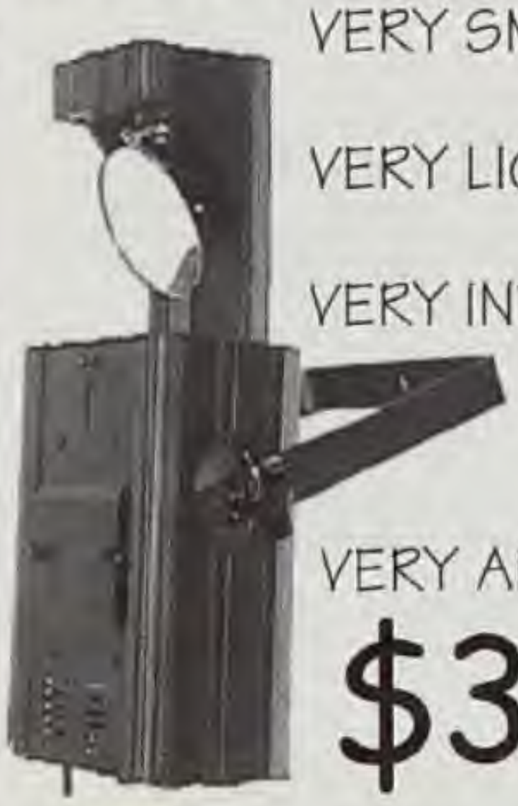

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regardless of how loud we play Tyrone Davis' song by the same name. On January 1, 2000, we may enter a sort of *Twilight Zone* (2 Unlimited). But no one is sure what will happen *After Midnight* (Eric Clapton). My personal plans are to keep on *Rockin' At Midnight* (Honeydrippers) and beyond.

NAUGHTY OR NICE

The real problem is what to call the next decade. This is the nineties, the last decade was the eighties, but what do you call a decade that ends in double zeros? Many people have suggested "The Naughties" (zero = naught). So dedicate a song to all the girls of the naughties. After all, *Naughty Girls Need Love Too* (Samantha Fox).

Hopefully, we will look back a year from now and realize that we were all a little foolish and paranoid about the calamity of the Y2K. As we do the final countdown at the close of this century one thing is for sure... we will all survive to do another party. My own personal opinion is that the world will go on as always at the stroke of midnight this New Year's Eve. How sure am I? I'll be taking a boombox with an extra supply of batteries just in case.

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The Country

Where Country's Still Cool!

ENGLAND MAY BE COLD AND DAMP, BUT THE COUNTRY DANCEFLOORS ARE HOT AND GETTING HOTTER.

BY MIKE FISHER

Here in the United States it's no secret that during the second half of this decade the mainstream popularity of just about anything country has been steadily declining. That includes radio ratings, album sales and, most notably, country dancing. But across the pond in England, the country dance movement is still enjoying a moderate boom cycle. While swing and salsa have booted country off many American dancefloors, line dancing continues to reign in England.

Following a boot-strewn trail blazed by numerous American and Canadian instructors and choreographers seeking greener dancefloors across the Atlantic, I recently shared several of my dances and attended numerous country dance events in the old country.

THE MORE THINGS CHANGE

With its population only 20 percent that of the United States, England's country dance scene is quite concentrated. Yet, it is spurring the same type of dialogue and emotion that characterized the scene in America during its peak in the mid '90s. Debates in country magazines and among fans center around the difficulty of the dances and the type of music selected (i.e. country vs. popular radio dance tunes).

Capping the debate are territorial floor skirmishes between partner and line dancers. There's an "everyone jump in the pool, the water's warm" mentality for the almighty line dancing dollar (or pound, in this case). It rears its ugly head in the form of workshops, classes, apparel, tapes, videos, and cruises. The passion underlying all this hoopla highlights the maturity and widespread popularity of this cultural phenomenon in the British Isles.

Funny how history can be an inviting crystal ball. Considering the similarity of the debates, a review of America's country dance scene over the past decade might prophesy Britain's cultural future.

While many similar trends are shared by the English and American country movements (i.e. the growing use of non-country music for dances and an almost widespread admiration for foreign, particularly American, choreographers), the contrasts also provide insight into cultural differences and offer intriguing challenges for entertainers.

SIZZLE OR STEAK?

Where Americans embrace individual interpretation as an essential artistic element of dance, the English hold greater respect for the choreographer's vision, performing the dances with minimal variations. In fact, after we performed one of my dances at a class, I offered a few varying suggestions that involved turning grapevines, spins and a jazz styling or two. The reaction I received reminded me of that critical scene in the first "Back to the Future" film. You know, when Marty McFly, subbing for the injured lead guitar player, ventures from Chuck Berry's "Johnny B. Goode" into a blistering, futuristic guitar solo, only to encounter the blank stares, self-conscious giggles and ear-covering grimaces of a puzzled audience?

In England, country dance is a family activity with parents and children joining the 25-54-year-old demographic on the dancefloor.

However, after the excessive dance variations on American floors, the almost militaristic English devotion to the step chart is visually quite refreshing.

HUMILITY AND HUMOR

Americans are usually drawn to the self-promoter. In contrast, despite their high tabloid quotient, the British traditionally value humility and humor in their performers. More than one person commented—and not in a positive vein—about numerous American choreographers and instructors who rarely strayed from themselves as subject matter while teaching at workshops and events.

Despite my extensive dance instructor resumé, I admit I am not as well known on a national basis as some country choreographers and instructors. Nevertheless, many of the positive comments during my stay reflected an appreciation for my personal style.

ALL IN THE FAMILY

While Americans of all ages participate in country dance, in Britain, the family orientation is even more intense. During country's boom times, singles here looked to country dancing as a way to connect with friends, enjoy a night out, or meet a potential mate. In England, country dance is a family activity with parents and children joining the 25-54-year-old demographic on the dancefloor. The environment is more congenial and less competitive, and a higher value is placed on participation and compliance.

So, what is the message from Britain for mobile entertainers? When in Britain, don't talk too much about yourself, stick to the script laid out by the writer or choreographer and apologize for your accent! The more experience you gain, the more you listen to your audience, and tune in to their wants and desires, the greater your chances are for success and the more opportunities you'll have to enjoy staying warm on those cold and damp British afternoons with a good cup of tea!

Let's Lamtarra Rumba !

Popular line dances in Britain include: the Titanic, Red Hot Salsa, Paris '98, Halfway Hustle, Alane, and Peace Train. However, the Lamtarra Rumba, danced to Mr. President's "Coco Jamboo," really sent my boots a scootin'! It's an enlightening combination of traditional ballroom tempos and contemporary styling. If you're looking for a challenging dance to share with a sophisticated audience, consider this popular British import!

Dance: Lamtarra Rumba
Choreographer: Tony Chapman, UK
Music: "Coco Jamboo" Mr. President, "Island Time" Larry Joe Taylor
Type: Line, 4 wall
Level: Intermediate
Counts: 56
BPM: 120
Beats to start: 32

FULL BOX STEPS
1-4 Step to side on left. Close right to left. Step forward on left. HOLD
5-8 Step to side on right. Close left to right. Step back on right. HOLD

HIP BUMPS
1-4 Small step to left w/hip bump. Hip bump right. Hip bump left. HOLD
5-8 Small step to right w/hip bump. Hip bump left. Hip bump right. HOLD

SLOW STEPS FORWARD, CROSS STEPS
1-4 Step forward on left (2 beats). Step forward on right (2 beats)
5-8 Cross left in front of right and rock. Rock back on right. Step back on left (2 beats)

SLOW STEPS FORWARD, CROSS STEPS
1-4 Step forward on right (2 beats). Step forward on left (2 beats)
5-8 Cross right in front of left and rock. Rock back on left. Step back on right (2 beats)

LEFT SIDE, TOGETHER, SIDE, ROCK BACK, FORWARD
1-4 Step left to left. Close right to left. Step left to left. HOLD
5-8 Step back on right, behind left and rock. Rock forward on left. Step right to side. HOLD

EIGHT-STEP GRAPEVINE
1-4 Cross left behind right. Right to side. Cross left in front of right. Right to side.
5-8 Cross left behind right. Right to side. Cross in front of right. Spin 1/4 left on ball of left foot.

SLOW STEPS FORWARD, STEP TURN, TOGETHER, STEP TURN
1-4 Step forward on right (2 beats) step forward on left (2 beats)
5-8 Step right 1/4 turn to left; step left next to right; step 1/4 turn on right foot (2 beats)

YOU ARE NOW FACING 90 DEGREES LEFT OF START OF DANCE; START AGAIN FROM STEP 1.

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Music To Their Ears!

Currently, hip hop music is the dominant force in sales and popularity. The rebirth of swing, however, looks to be more than just a passing fad. This issue's featured compilations will fulfill all your requests in this century and the next. Make sure you have all the hits that will make the end of this millennium music to your audience's ears!

BY FRED SEBASTIAN

There's no shortage of original swing compilations currently available, but finding a two-CD set that captures most of the hottest tracks you want is something else. As seen on TV, **"SWING AMERICA"** is an excellent collection of the originals that fuel the swing thing of today. With 42 tracks, it's jumpin'.

It Don't Mean A Thing (If It Ain't Got That Swing)	DUKE ELLINGTON & HIS ORCH.
In The Mood	GLENN MILLER & HIS ORCH.
Sing, Sing, Sing	BENNY GOODMAN & ORCH.
Opus One	THE MILLS BROTHERS
Well, Git It	TOMMY DORSEY & HIS ORCH.
Lullaby Of Broadway	TONY BENNETT & COUNT BASIE
Begin The Beguine	ARTIE SHAW & HIS ORCH.
Open The Door, Richard	COUNT BASIE & HIS ORCH.
Let Me Off Uptown	GENE KRUPA & HIS ORCH.
Take The 'A' Train	DUKE ELLINGTON & HIS ORCH.
Chattanooga Choo Choo	BARRY MANILOW w/ THE GLENN MILLER ORCH.
Cherokee	CHARLIE BARNET & HIS ORCH.
Two O'Clock Jump	HARRY JAMES & HIS ORCH.
Tuxedo Junction	MANHATTAN TRANSFER
I've Got My Love To Keep Me Warm	LES BROWN
Minnie The Moocher	CAB CALLOWAY & HIS ORCH.
Jumpin' At The Savoy	AL COOPER'S SAVOY SULTANS
Let's Dance	BENNY GOODMAN & HIS ORCH.
Buzz Me	HENRY "RED" ALLEN & HIS ORCH.
Boogie Woogie	TOMMY DORSEY & HIS ORCH.
That's How Rhythm Was Born	THE BOSWELL SISTERS
Pennsylvania 6-5000	GLENN MILLER & HIS ORCH.
Caldonia	LOUIS JORDAN
One O'Clock Jump	COUNT BASIE
Rag Mop	LIONEL HAMPTON
Black Velvet	LLINOIS JACQUET
That Old Black Magic	SAMMY DAVIS JR.
Woodchopper's Ball	WOODY HERMAN & HIS ORCH.
Boogie Woogie Bugle Boy	ANDREWS SISTERS
My Blue Heaven	JIMMIE LUNCEFORD
Why Don't You Do Right	PEGGY LEE w/ BENNY GOODMAN & HIS ORCH.
On The Atchinson, Topeka, And The Santa Fe	JOHNNY MERCER & THE PIED PIPERS
I'm Just A Gigolo / Ain't Got Nobody	LOUIS PRIMA w/ KEELY SMITH
G.I. Jive	LOUIS JORDAN
Straighten Up And Fly Right	NAT KING COLE
At The Crossroads (Malaguena)	MEL TORME w/ BILLIE MAY
The Hucklebuck	PAUL WILLIAMS
Them There Eyes	BILLIE HOLIDAY
A Tisket, A Tasket	ELLA FITZGERALD w/ CHUCK WEBB & HIS ORCH.
Down South Camp Meetin'	FLETCHER HENDERSON
The Honeydripper	JOE LIGGINS ORCH.
Jeepers Creepers	LOUIS ARMSTRONG

The Ministry of Sound has established a solid pattern of being at the forefront of the club music scene. Their newest compilation, **"CLUBBER'S GUIDE TO '99,"** is two mixed (and trackable) CDs that serve up some excellent current and breaking dance hits. It features great cutting-edge club cuts as well as mainstream dance tracks that will work well with a mobile crowd. Some of these new tracks may well be destined to top the charts. Track listings are:

Playing With My Mind ..... HOUSE OF GLASS
Can't Get Enough (Original Mix) ... SOULSEARCHER
Body ..... FUNKY GREEN DOGS
Bad Enough ..... CZR w/ DARRYL PANDY
Cum Shot ..... CONGA SQUAD
Woman Of Angels ..... BRUTAL BILL
Itza Trumpet Thing ... MONTANO vs. TRUMPETMAN
Violin De La Nuit ..... SYSTEMATIC PARTS
Buena Vida (Summer Fiesta Mix) ..... INNER CITY
Deep Inside Of Me ..... FUNK FORCE
You Better (Better Hear Dis Mix) ..... THE KNACK
The Hook (Orig. Mix) ..... RADICAL PLAYAZ
Instant Moments ..... R.O.O.S.
Luvstruck ..... SOUTHSIDE SPINNERS
Travel (Signum) ..... BULGARIAN
Ascension ..... GOLD N DELICIOUS
You Should Be (Blockster's Club Mix) ... BLOCKSTER
One Night In Heaven ..... M PEOPLE
The Feelin' ..... RHYTHMATIC JUNKIES
Sense Of Danger .... PRESENCE w/ SHARA NELSON
Always Unique (Cevin's Disco Trip) ..... CLUB 69
Freak It ..... STUDIO 45
Dreaming (Percussion Mix) ..... ARROLA
9 PM (Till I Come Home) (9 PM Mix) ..... ATB
To The Rhythm ..... YVES DERUYTER
The Answer ..... APTNESS
Good Shot (Orig. Mix) ..... HANDS BURN
The Rules ..... ROADBLOCK
Give A Little Love ..... INVISIBLE MAN
The Secret Wish (Orig. Club Mix) . BOCCACCIO LIFE
Electric Skies 2HD
What Ya Got 4 Me (Orig. 12" Mix) ..... SIGNUM
Baby Boomers ..... ABSOLUM
The Silence (12" Club Mix) ..... MIKE KOGLIN
Cry For Love (DJ Philip Remix) ..... CLEAR VIEW
Godspeed (BT Mix) ..... BT
It Feels So Good ..... SONIQUE

"STREET VIBES #2" has captured many of the biggest names in R&B and hip hop. Following the success of the first volume, this two-CD set contains 40 varied tracks of upbeat and smooth vibe hits of the past few years. Tracks are:

You Make Me Wanna ..... USHER
Little Bit Of Lovin' ..... KELE LE ROC
Hard Knock Life ..... JAY Z
The First Night ..... MONICA
Don't Leave Me ..... BLACKSTREET
Are You That Somebody ..... AALIYAH
Everything's Gonna Be All Right ..... SWEETBOX
Daydreaming ..... TATYANA ALI
7 Days ..... MARY J. BLIGE w/ GEORGE BENSON
Don't Rush (Take Love Slowly) ..... K-CI & JOJO
Money ..... CHARLI BALTIMORE
Doin' It ..... LL COOL J
G.h.e.t.t.o.u.t. ..... CHANGING FACES
Come And Get With Me ..... KEITH SWEAT
..... w/ SNOOP DOGG
It's All Yours ..... MC LYTE w/ GINA THOMPSON
Whatever ..... EN VOGUE
Stranded ..... LUTRICIA McNEAL
You've Got A Friend ..... BRAND NEW HEAVIES
Stand By Me ..... 4 THE CAUSE
Fugee La ..... FUGEES
You're Making Me High ..... TONI BRAXTON
Each Time E17
Lifted ..... LIGHTHOUSE FAMILY
Testify (D'Influence Radio Edit) ..... M PEOPLE
Freak Me ..... ANOTHER LEVEL
Looking For Love ..... KAREN RAMIREZ
Just Crusin' ..... WILL SMITH
Booty Call ..... ALL SAINTS
Relax ..... DEETAH
Love Like This ..... FAITH EVANS
Hit 'Em With Da Hee ..... MISSY ELLIOTT & LIL' KIM
I Still Love You ..... NEXT
Life ..... DES'REE
Freak N You ..... JODECI
You Might Need Somebody ..... SHOLA AMA
If You Love Me ..... BROWNSTONE
Make It Hot .. NICOLE w/ MISSY ELLIOTT & MOCHA
The Real Thing ..... KAREN McSWEEN
C U When U Get There ..... COOLIO w/ 40 THEVZ
All The Places (I Will Kiss You) ..... AARON HALL

"NEW HITS '99" is geared toward top 40 hits. This release offers some of the top acts and up-and-coming smashes. From dance, to hip hop, to pop, it's a collection with mainstream radio promise. Tracks are:

Blame It On The Weatherman ..... B*WITCHED
Maria ..... BLONDIE
It's Not Right But It's OK ..... WHITNEY HOUSTON
Better Best Forgotten ..... STEPS
I Want You For Myself ..... ANOTHER LEVEL
Strong Enough ..... CHER
Boy You Knock Me Out ..... TATYANA ALI
Westside ..... TQ
I Want You ..... N-SYNC
No Regrets ..... ROBBIE WILLIAMS
No Matter What ..... BOYZONE
The Things You Do ..... FIVE
Praise You ..... FATBOY SLIM
Sweet Like Chocolate ..... SHANKS & BIGFOOT
You Should Be Dancing ..... BLOCKSTER
Dreaming ..... M PEOPLE
I Want You Back ..... SAVAGE GARDEN
This Kiss ..... FAITH HILL

42 OF THE NEWEST HITS OF THE YEAR
NEW HITS 99
2CD
WHITNEY HOUSTON • BLONDIE • STEPS • CHER • THE CORRS
ROBBIE WILLIAMS • BOYZONE • B*WITCHED • FATBOY SLIM
FIVE • ANOTHER LEVEL • SAVAGE GARDEN • 'N SYNC

Always Have Always Will ..... ACE OF BASE
Chocolate Salty Balls ..... CHEF
Runaway ..... THE CORRS
One Week ..... BARENAKED LADIES
You Stole The Sun ..... MANIC STREET PREACHERS
National Express ..... DIVINE COMEDY
Just Looking ..... STEREOPHONICS
When I Grow Up ..... GARBAGE
Push Upstairs ..... UNDERWORLD
Mystical Machine Gun ..... KULA SHAKER
Given Up ..... MIRRORBALL
Burning Up ..... CEVIN FISHER
Can't Get Enough ..... SOULSEARCHER
Good Life ..... INNER CITY
Candy ..... WILL SMITH
Gimme Some More ..... BUSTA RHYMES
Blue Angels ..... PRAS
What's So Different ..... GINUWINE
Rush ..... KLESHAY
A Touch Of Love ..... CLEOPATRA
Rescue Me ..... ULTRA
Especially For You ..... JOHNNY & DENISE

The two-CD compilation **"OLD SCHOOL JAMS; THE HISTORY LESSON"** is loaded with the classic anthems that ignited hip hop's popularity and are keeping the demand going. School 'em wit dis:

One Way ..... CUTIE PIE
Atomic Dog ..... GEORGE CLINTON
Get Down On It ..... KOOL & THE GANG
Rapper's Delight ..... SUGARHILL GANG
Juicy Fruit ..... MTUME
And The Beat Goes On ..... THE WHISPERS
Got To Be Real ..... CHERYL LYNN
Another Man ..... BARBARA MASON
Give Up The Funk ..... PARLIAMENT
The Message ..... GRANDMASTER FLASH
..... & THE FURIOUS FIVE
Outstanding ..... GAP BAND
I Wonder If I Take You Home ..... LISA LISA
The Breaks ..... KURTIS BLOW
Just A Touch Of Love ..... SLAVE
Weekend ..... CLASS ACTION
Boogie Down ..... MAN PARRISH

On The Floor .... TONY COOK & THE PARTY PEOPLE
Touch Me (All Night Long) ..... WISH & FONDA RAE
Is It All Over My Face? ..... LOOSE JOINTS
No Parking On The Dancefloor ..... MIDNIGHT STAR
(You Are My) All And All ..... JOYCE SIMS
Disco Nights (Rock Freak) ..... GQ
Fantastic Voyage ..... LAKESIDE
Walking On Sunshine ..... ROCKERS REVENGE
Encore ..... CHERYL LYNN
Just An Illusion ..... IMAGINATION
Say I'm Your # 1 ..... PRINCESS
I Feel For You ..... CHAKA KHAN

The romance, the drama, and the passion of Italian gangster movies is the theme of **"MOBB HITS"** a new two-CD compilation. You may have seen this sold on TV. Chock full of Italian classics, this is an offer you don't want to refuse. The family heirlooms included are:

Volare (Nel Blu Di Pinto Di Blu) ..... DEAN MARTIN
Al-Di-La ..... JERRY VALE
I Have But One Heart (The Godfather) . AL MARTINO
That's Amore ..... DEAN MARTIN
Mambo Italiano
(Married To The Mob) ..... ROSEMARY CLOONEY
..... w/ THE MELLOMEN ORCH. & BUDDY COLE
Oh Marie ..... LOUIS PRIMA
Lazy Mary ..... LOU MONTE w/ JOE REISMAN
..... & HIS ORCHESTRA
Buona Sera ..... LOUIS PRIMA
To Each His Own (Godfather Part III) ... AL MARTINO
Non Dimenticar ..... JERRY VALE
Godfather Waltz (The Godfather)
Angelina / Zooma Zooma (Casino) .... LOUIS PRIMA
Return To Me (Donnie Brasco) ..... DEAN MARTIN
Roman Guitar (Donnie Brasco) ..... LOU MONTE w/
..... JOE REISMAN & HIS ORCH.
Pretend You Don't See Her (Goodfellas) JERRY VALE
..... w/ PERCY FAITH & HIS ORCH.
On An Evening In Roma ..... DEAN MARTIN
Domani ..... JULIUS LA ROSA
Innamorata ..... DEAN MARTIN
Love Me The Way I Love You (Casino) . JERRY VALE
Eh' Cumpari (Godfather Part IV) ... JULIUS LA ROSA
Speak Softly My Love (The Godfather) AL MARTINO
My Way (Comme D'Habitude)(Live) ..... PAUL ANKA

"SHADES OF LOVE" is an unique three-CD release of varied upbeat, dance, pop, and love songs. This collection provides an arsenal of hits that is useful for much more than just weddings.

Just An Illusion ..... IMAGINATION
The Second Time Around ..... SHALAMAR
I'm Doing Fine Now ..... NEW YORK CITY
Silver Lady ..... DAVID SOUL
(If Loving You Is Wrong) .....
I Don't Want To Be Right ..... LUTHER INGRAM
Delta Lady ..... JOE COCKER
Nice And Slow ..... JESSE GREEN
Oh No Not My Baby ..... MAXINE BROWN
Isn't She Lovely ..... DAVID PARTON
Gimme Little Sign ..... BRENTON WOOD
There'll Be Sad Songs ..... BILLY OCEAN
You Light Up My Life ..... DEBBY BOONE
Oh What A Night ..... THE DELLS
Midnight Train To Georgia ..... GLADYS KNIGHT
..... & THE PIPS
One Step Closer To Love ..... GEORGE McCRAE
Together We Are Beautiful ..... FERN KINNEY
Why Did You Do It ..... STRETCH
Light My Fire ..... AMII STEWART
Queen Of My Soul ..... AVERAGE WHITE BAND
Move On Up ..... CURTIS MAYFIELD
The Way We Were ..... GLADYS KNIGHT & THE PIPS
The Shoop Shoop Song ..... BETTY EVERETT
Show And Tell ..... AL WILSON
Dedicated To The One I Love ..... THE SHIRELLES
(You Were Made For) All My Love . JACKIE WILSON
Misty Blue ..... DOROTHY MOORE
Have You Seen Her ..... THE CHI-LITES
Baby I'm Yours ..... BARBARA LEWIS
I'm Blue ..... THE IKETTES
I'd Rather Go Blind ..... RUBY TURNER
Love Makes The World Go Round .. DEON JACKSON
You Can't Keep A Good Man Down . JAMES BROWN
This Is It ..... MELBA MOORE
Pillow Talk ..... SYLVIA
It's A Love Thing ..... THE WHISPERS
Just Like A Woman ..... JOE COCKER
Be Thankful For
What You've Got ..... WILLIAM DE VAUGHN
No More The Fool ..... ELKIE BROOKS
Precious And Few ..... CLIMAX
Hey Baby ..... BRUCE CHANNEL
Harlem Shuffle ..... BOB AND EARL
Suddenly ..... BILLY OCEAN
Zoom ..... FAT LARRY'S BAND
Operator ..... MIDNIGHT STAR
Lies ..... JONATHAN BUTLER
Suspicious Minds ..... CANDI STATON
First Impressions ..... THE IMPRESSIONS
Somebody Else's Guy ..... JOCELYN BROWN
Can't Get By Without You ..... THE REAL THING
Leaving Me ..... THE INDEPENDENTS
Will You Love Me Tomorrow ..... SHIRELLES
Let It Be Me ..... JERRY BUTLER & BETTY EVERETT
(You've Got Me)
Dancing On A String ..... CHAIRMEN OF THE BOARD
Cry Me A River ..... MARIE KNIGHT
A Night To Remember ..... SHALAMAR
Sending Out An SOS ..... RETTA YOUNG
Tell It Like It Is ..... AARON NEVILLE
Red Red Wine .. JIMMY JAMES & THE VAGABONDS
Music And Lights ..... IMAGINATION
Feels Like I'm In Love ..... KELLY MARIE
Don't Give Up On Us ..... DAVID SOUL
Signed, Sealed, Delivered I'm Yours RUBY TURNER

The most popular series of country dance has released its newest **"LINE DANCE FEVER #7."** A top favorite of country dance clubs and instructors, this series always features new dances and instructions as well as BPMs and hard-to-find dance versions, and of course hot new tracks for all styles of country dance.

Red Hot Salsa ..... DAVE SHERIFF
Quando Quando Quando
(Dance Mix) ..... ENGLEBERT HUMPERDINCK
My Heart Will Go On
(Club Version – Single Edit) ..... CLUELESS
(Everything I Do)
Got To Be Funky ..... MAURICE JOHN VAUGHN
Get In Line ..... THE CHAMMPS
Country Down To My Soul ..... LEE ROY PARNELL
Come Back To Me Blues ..... BRAD HAWKINS
Dueling Banjos ..... DAILY PLANET
Commitment ..... LEANN RIMES
Un Momento Alla ..... RICK TREVINO
No Time For Tears ..... JO DEE MESSINA
Sometimes When We Touch ..... NEWTON
Can't Smile Without You ..... LENA FIAGBE
Straight Tequila ..... TRINI TRIGGS
If I Never Stop Loving You ..... DAVID KERSH
Words Of Wisdom ..... STEPS
Still The One ..... JEANETTE O'KEEFE
Just To See You Smile ..... TIM McGRAW
Shine On ..... JEFF CARSON
Be Young Be Foolish Be Happy ..... SCOOTER LEE

All releases of the Jive Bunny series have been single CDs, until now. Though this new release can't be titled "Best Of" as one already exists in a single CD, that is virtually what this two-CD release is. **"JIVE BUNNY HOP AROUND THE CLOCK"** offers segments of megamixes that were only available as full album megamixes. As with all Jive Bunny releases, the jury is still out as to which portions of their megamixes are original artists and which are not. One unquestionable majority verdict is that Jive Bunny megamixes are crowd pleasers.

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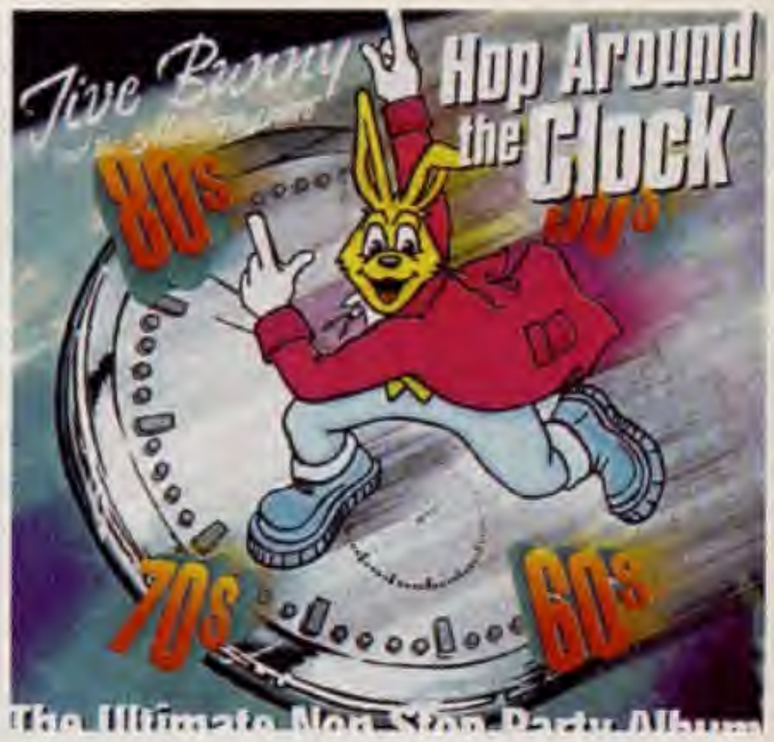
MUSIC NEWS



HOP AROUND THE CLOCK:
Resurrection Shuffle \ At The Hop \ Help! \ Dancing Shoes \ Jailhouse Rock \ Rock Around The Clock
FUN AT THE FLICKS:
I've Had The Time Of My Life \ You Sexy Thing \ Staying Alive \ Grease \ Night Fever
THAT'S WHAT I LIKE:
Hawaii 5-0 \ Let's Twist Again \ Let's Dance \ Wipe Out \ Great Balls Of Fire \ Johnny B Goode \ Good Golly Miss Molly \ The Twist \ Summertime Blues \ Razzle Dazzle \ Runaround Sue \ Chantilly Lace
GLAMTASTIC:
Crazy Horses \ Blockbuster \ Rock N Roll Part II \ Hot Love \ Sugar Baby Love \ Bye Bye Baby \ Can The Can \ See My Baby Jive \ Skweeze Me Pleeze Me
SWING THE SIXTIES:
Do Wah Diddy \ Oh Pretty Woman \ Needles & Pins \ I'm Into Something Good \ (I Can't Get No) Satisfaction \ You Really Got Me \ Keep On Running \ I'm A Believer
HOT SUMMER SALSA:
The JB Groove \ Everybody Salsa \ Ay Ay Ay Ay Moosey \ La Bamba \ Hot Hot Hot
JIVE BUNNY GOES TO TOWN:
Reach Out \ Dancing In The Street \ Can't Help Myself \ Nowhere To Run \ Jimmy Mack \ My Guy \ Baby Love \ Where Did Our Love Go \ Needle In A Haystack

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DISCO STOMPER:
Dancing Queen \ I Love To Love \ Rock Your Baby \ The Hustle \ Car Wash \ Boogie Nights \ Yes Sir I Can Boogie \ I Feel Love \ Born To Be Alive \ Black Is Black
ROCK N ROLL BEETHOVEN:
THAT SOUNDS GOOD TO ME (REMIX):
Everybody Needs Somebody \ Oh Boy \ (Let Me Be Your) Teddy Bear \ When \ Nut Rocker \ Hoots Mon! \ Peppermint Twist \ Tequila \ Everybody Needs Somebody
POP BACK TO THE 70'S:
Kung Fu Fighting \ December '63 (Oh What A Night) \ Baker Street \ Love Is In The Air \ Beautiful Sunday \ Living Next Door To Alice \ Is This The Way to Amarillo
CRAZY PARTY DANCES:
Macarena \ Agadoo \ Conga \ Locomotion \ Saturday Night
SWING THE MOOD:
In The Mood \ Rock Around The Clock \ Rock A-Beatin' Boogie \ Tutti Frutti \ Wake Up Little Suzie \ C'mon Everybody \ Hound Dog \ Shake Rattle & Roll \ All Shook Up \ Jailhouse Rock At The Hop
ROCK THE PARTY:
Smoke On The Water \ Black Betty \ Alright Now \ Layla \ You Ain't Seen Nothing Yet \ Since You've Been Gone \ Gimme All Your Lovin' \ Crazy Crazy Nights \ Sweet Child Of Mine

PARTY ANIMALS:
Soul Man \ Sugar Sugar \ Daydream Believer \ Hi-Ho Silver Lining \ Simon Says \ Chirpy Chirpy Cheep Cheep \ La Bamba
LET'S SWING AGAIN:
Chattanooga Choo Choo \ Blue Suede Shoes \ Whole Lotta Shakin' Goin' On \ Who Put The Bump \ Boney Maroney \ Come On Let's Go \ Bye Bye Love \ The Girl Can't Help It
REGGAE HOLIDAY:
Sweat (A La La La La Long) \ The Liquidator \ Mysterious Girl \ Don't Turn Around \ Kingston Town
MIX UP THE 80'S:
Flashdance \ Real Gone Kid \ Material Girl \ Baggy Trousers \ Lip Up Fatty \ White Wedding \ The Heat Is On \ Footloose \ Walking On Sunshine
ROCK 'N' ROLLER:
Rock 'N' Roller

Classic pop love songs are the line-up on the new two-CD compilation entitled **"MELLOW ROUND MIDNIGHT."** Featuring some of the biggest pop icons of the sixties doing top standards and hits, this package will take you back to classic mellow lounging.

Misty ..... SARAH VAUGHAN
My Heart Belongs To Daddy ..... ELLA FITZGERALD
Fine And Mellow ..... BILLIE HOLIDAY
I'm In The Mood For Love ..... MAE WEST
Love For Sale ..... EARTHA KITT
Round Midnight ..... EYDIE GORME
Fever ..... PEGGY LEE
My Guy ..... MARY WELLS
Every Beat Of My Heart ..... GLADYS KNIGHT
For All We Know ..... NINA SIMONE
When I Fall In Love ..... MARILYN MONROE
Move Over Darling ..... DORIS DAY
Can't Help Lovin' That Man ..... AVA GARDNER
Kisses Sweeter Than Wine ..... MARLENE DIETRICH
La Vie En Rose ..... EDITH PIAF
My Funny Valentine ..... RITA HAYWORTH
Sophisticated Lady ..... AL JARREAU
Besame Mucho ..... NAT KING COLE
Rainy Night In Georgia ..... BROOK BENTON
Moon River ..... DANNY WILLIAMS
Smoke Gets In Your Eyes ..... PLATTERS
For Your Precious Love ..... JERRY BUTLER
Warm And Tender Love ..... PERCY SLEDGE
Softly ..... VIC DAMONE
Come Rain Or Come Shine ..... RAY CHARLES
Stardust ..... FRANK SINATRA
You I Love ..... DEAN MARTIN
My Resistance Is Low ..... HOAGY CARMICHAEL
I Love You ..... BING CROSBY
Cheek To Cheek ..... FRED ASTAIRE
I've Got My Love To Keep Me Warm . DICK POWELL
I've Got You Under My Skin ..... STEVE LAWRENCE

"UNSTOPPABLE '90s" is a great batch of monster hits on one CD. Nearly all of these titles made the top 40. Appropriately titled, the hits on this CD don't stop playing.

Do You Know (What It Takes) ..... ROBYN
Be My Lover ..... LA BOUCHE
100% Pure Love ..... CRYSTAL WATERS
Rhythm Of The Night ..... CORONA
Total Eclipse Of The Heart ..... NICKI FRENCH
Jellyhead ..... CRUSH
Tonight Is The Night ..... LE CLICK w/ KAYO
If Madonna Calls ..... JUNIOR VASQUEZ
Your Loving Arms ..... BILLIE RAY MARTIN
One More Try ..... KRISTINE W.
A Little Bit Of Ecstasy ..... JOCELYN ENRIQUEZ
Feels So Good ..... LINA SANTIAGO
Colour Of Love ..... AMBER
Don't Stop Movin' ..... LIVIN' JOY
Come Go With Me ..... EXPOSE
The Sign ..... ACE OF BASE
I Wanna Be With You ..... FUN FACTORY
Tell Me ..... GROOVE THEORY

The annual Calle Ocho (8th Street) mega street party in Miami Beach always brings together the biggest and hottest acts in Latin music, and has given birth to this year's compilations. **"MERENGUE EN LA CALLE 8 '99"** features, like prior year releases, a stellar lineup. Tracks are:

Suavemente ..... ELVIS CRESPO
Serpiente Mala ..... OLGA TANON

EXTRA! EXTRA!

It's de real ting mon

In our constant search for new and unique music befitting the best mobile libraries, we've discovered a couple of CDs that should be sure party hits. If your library is lacking when it comes to island and Caribbean sounds, reach for *The Best of Sir Cedrick Luces, Vol.1*. This 17 song CD is packed with over 77 minutes of "jammin' parti riddims!" Perky percussion with the accent on steel drums produces tracks that are fun, danceable and as authentic as an island sunset. Tracks include: "Hot, Hot, Hot," "Red, Red Wine," Bob Marley's "Three Little Birds," the "Banana Boat Song (DayO)," and "Jamaica Farewell," among other hot island sounds.

If you're looking for an excellent collection of steel drum music, *Steel-Drum Concerts, Vol. 1*, produced by Sir Cedrick Luces, is a well produced collection of pop standards played with island flair. There are 13 tracks, which include Cole Porter's "Summer Time."

If you can't find these CDs at your local record store, write Sir Cedrick Productions, P.O. Box 1672, Islamorada, FL 33036.

El Cepillo ..... FULANITO
Me Miras Y Te Miro ..... GRUPO MANIA
Quizas Si, Quizas No ..... LOS TOROS BAND
El Ki Ki Ki ..... RIKARENA
Para Darte Mi Vida ..... MILLY Y ELVIS CRESPO
Mujeres Liberadas ..... MELINA LEON
Todo Se Lo Doy ..... MATTIZZ
Y Ahora Es Que Falta Mambo ..... BANDA GORDA
No Se Olvidar ..... EDDY HERRERA
Estan Bailando (Remix) ..... LA MAKINA

The three-CD set **"JAZZ MASTERS"** includes jazz, swing, and pop gems in a budget priced box set.

Jazz Me Blues ..... COUNT BASIE
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Hey, There's a Lady Present!

WOMEN ARE BEGINNING TO MAKE THEIR MARK ON THE CLUB SCENE.

BY DAVE KREINER

Like the mobile biz, the nightclub DJ scene has been male dominated for many years. And, like the mobile biz, it's changing. We are beginning to see what could turn out to be a surge of female talent in the club market. One of the new up-and-comers is DJ Shelly Watson.

Shelly started DJ'ing around 1990 in eastern Tennessee. She works primarily in the Knoxville and Chattanooga areas, but has also worked out of state. Presently she is spinning at a club called Lord Lindsey. She also does occasional work for a Mobile DJ company in her area.

Her resumé includes participating in several DJ competitions, and she is presently exploring an opportunity to do remixing in a studio. Like many of her mobile counterparts, her mission is to elevate the female DJ's presence. In a recent conversation, Shelly shared with me some of her successes, as well as her appraisal of the future for female Club DJs.

Shelly Watson is a club disc jockey in Tennessee.

MB: Do you see many other women in the DJ booth?
SW: I haven't met that many, but most clubs I visit are excited to have a female DJ in the booth. The crowd and the management have that 'OK. Now you're in the booth, let's see what you can do' attitude. It's up to me to show them that I'm capable to throw a good party.

MB: How are you treated?
SW: It depends where you go. Most places I've played treat me very well. Some club owners want a male to help with fights, cleaning lights or moving heavy stuff—or that's just what they're used to.

MB: What type of programming do you enjoy playing most?
SW: I enjoy hi-NRG, dance, techno, and house, but I will play whatever the club owner wants or what the crowd demands. I program more recognizable stuff early in the evening and play more club-type music after 11 p.m., or when the crowd is ready to hear non-radio music.

MB: What do you see as the most popular music in clubs right now?
SW: I see top 40, hip hop, house, and techno as most popular. It also depends on the nightly promotion. If it's a retro night, you don't play techno. If it's a disco night, you don't play hip hop.

MB: What kind of response do you get from females in the audience?
SW: I usually get, 'How did you get started?' Or, 'I want to do this. Can you teach me how to be a DJ?' It's cool because it breaks down the barriers.

MB: How did you learn?
SW: I bought some real cheap turntables, a mixer and home stereo speakers and taught myself at home. At the time, most male DJs wouldn't teach me.

MB: Who is your favorite DJ?
SW: My favorite local DJ is Russell Snyder who DJs at a club called Allen Golds in Chattanooga.

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CLUB VIEW

MB: What do you see in the future for you and women as DJs in clubs?

SW: My goal is to have a recording label and be able to create the dance music of the future. As for other women as DJs, I say that they shouldn't be intimidated. More females need to give it a try!

CLUB PLAYLIST

1.	It's All Right But Not OK	Whitney Houston
2.	Baby One More Time (Sharp Mix)	Brittney Spears
3.	I Still Believe (Kings Mix)	Mariah Carey
4.	All I Have to Give (Mike Ski Vocal)	Backstreet Boys
5.	Tainted Love	Club 69
6.	Body	Funky Green Dogs
7.	The Lover That You Are	Pulse
8.	We Like to Party	Venga Boys
9.	Someone to Hold	Veronica
10.	Believe	Cher

David Kreiner is the owner of The Source DJ Music Supply, a supplier of CDs, remixes, 12" vinyl and specialty music for mobile and nightclub DJs nationwide, and is a nightclub consultant. For a free catalog, call 800-775-3472, e-mail scmsrecord@AOL, or visit at www.thesourceformusic.com.

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Making News

A COMPANY NEWSLETTER IS A VITAL COMMUNICATION LINK BETWEEN YOU AND YOUR KARAOKE FOLLOWERS.

If you make your living in karaoke clubs, you know how hit or miss they are as steady work. Your very existence depends totally on the mood of the owner and the line at the door. If either changes, that night could be your last.

Ironically, you know that you are good at what you do. You know that you have a customer support base that comes in because you are there. You also know that they would follow you to your next location—providing they knew where to find you. So how do you make sure regular customers stay that way, no matter where you are working?

MAKING NEWS

I am sure you'll agree that effective marketing is a key to success. One great tactic to keep your supporters informed and interested is to mail them a newsletter on a regular basis. It doesn't have to be anything fancy, just a page or two. Let them know about your business, where you play regularly, what new music you've added to your library, special promotions, and perhaps a brief bio on one of your regulars with a photo.

There are many ways to produce a newsletter cost-effectively. To get you started, there are dozens of computer programs that will do most of the work for you, such as Microsoft Office. These applications enable you to enter the data to a pre-designed template—no design skills required! If you haven't moved into the computer age yet, a typewriter and some cut-and-paste work will to do the job.

Make sure your company name and/or logo and a phone number are at the top of the page. It's good to personalize the letter with an opening greeting written by you. It's also a good idea to thank the readers for their support and patronage at the establishments where you play.

In my company newsletter, I always include my regular schedule of venues in a "clip-out" calendar on the front page. My readers can cut this out and either carry it with them, or put it on the fridge for weekly reference.

If you have some computer skills or know someone that does, you can get even more creative with its contents. You can include a photo or two of one of your regulars who may have accomplished something special and relevant to karaoke, like recording a CD, winning a karaoke contest, etc. Your readers will love this personal touch.

WHO GETS IT?

Start building your database of names by putting a special area on your song request slips for their address, or by placing a sign-up sheet at your karaoke station. Periodically, throughout the night, announce that you would like for people to sign up in order to receive your newsletter. My first letter went out to about 20 loyal fans. Now my mailing list is over 200 and growing.

Printing and postage can get a bit costly if you're mailing large numbers of the newsletter. One way to offset these expenses is to solicit sponsors, such as the clubs where you work. Give them a nice size ad and maybe a write-up about their business in exchange for paying for the issue in which they appear. If you're mailing several hundred copies, then it becomes an attractive form of inexpensive advertising for a bar or restaurant. It is direct

Whether you are mailing twice a year or every month, set up a regular mailing schedule and stick to it.

BY GREG TUTWEILLER

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WEB PRESS

The World Wide Web is also another marketing avenue worth considering. Having a company Web page as backup to your newsletter will impress your professionalism on your clients. However, it is premature to base your marketing strategy solely on the Web. For one thing, the Web isn't "in their face." You have to rely on them to seek you out, which may or may not ever happen. Not to mention, if they do a search they'll find all your competitors' sites, as well, and might never even get to yours.

mail to a focused number of proven clients. That can be priceless for them and it becomes a form of FREE advertising for you. If you are working at several locations, you may be able to sell smaller ads to each one and be able to pay for all your expenses the newsletter incurs.

Once you start mailing a newsletter, it becomes important to establish consistency. From my experience, a mailing every six weeks works well. Certainly you want to get something out at least every two months. This will give you time in your busy schedule to give your readers fresh information, without it becoming a major burden.

Whether you are mailing twice a year or every month, set up a regular mailing schedule and stick to it. The recipients will come to expect each issue in a timely fashion. Being able to meet your own deadlines consistently builds added faith in you and your business.

LONG-TERM BENEFITS

Not even the greatest gig lasts forever. When you find yourself looking for a new place to set up camp, your newsletter will prove extremely valuable. The fact that you have such a loyal following is a great selling point for the next place at which you want to work. When you get the job, send out a special issue informing your followers of your new venue.

I have found that in a week or so after I mail my newsletter, my show's attendance increases 20-30 percent. Sometimes it's just the reminder people need to come back to their favorite bar.

If you would like to see a copy of the newsletter that I send out, I'll be glad to send you one. Just mail me a SASE to SingTime Karaoke, P.O. Box 450, Dayton, VA 22821; or e-mail me at djconnect@aol.com.

Greg Tutweiller, operator of SingTime Karaoke, has been in the Mobile DJ/KJ business since 1985. He is the "1998 American Disc Jockey Awards KJ Of The Year" and has been featured by "Who's Who in Executives and Professionals" ('96-'98) and the "International Who's Who of Entrepreneurs 1998."

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At the show, handouts are strongly suggested, and selling of one's product or service is discouraged. We do not wish to disqualify participation of those who have vested for-profit interests in the industry, but there are proven ways to share your knowledge without a commercial.

Send all submissions by mail, fax or online (no phone calls please).

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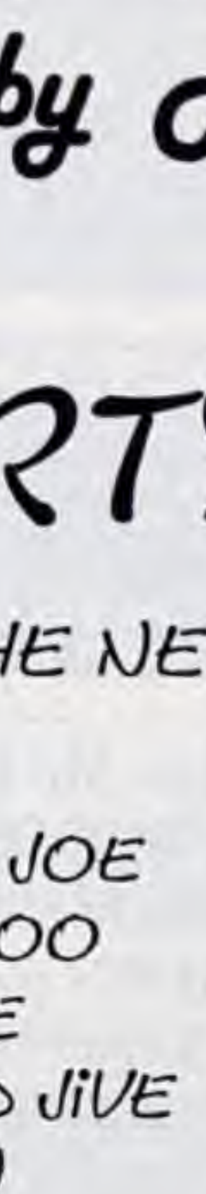

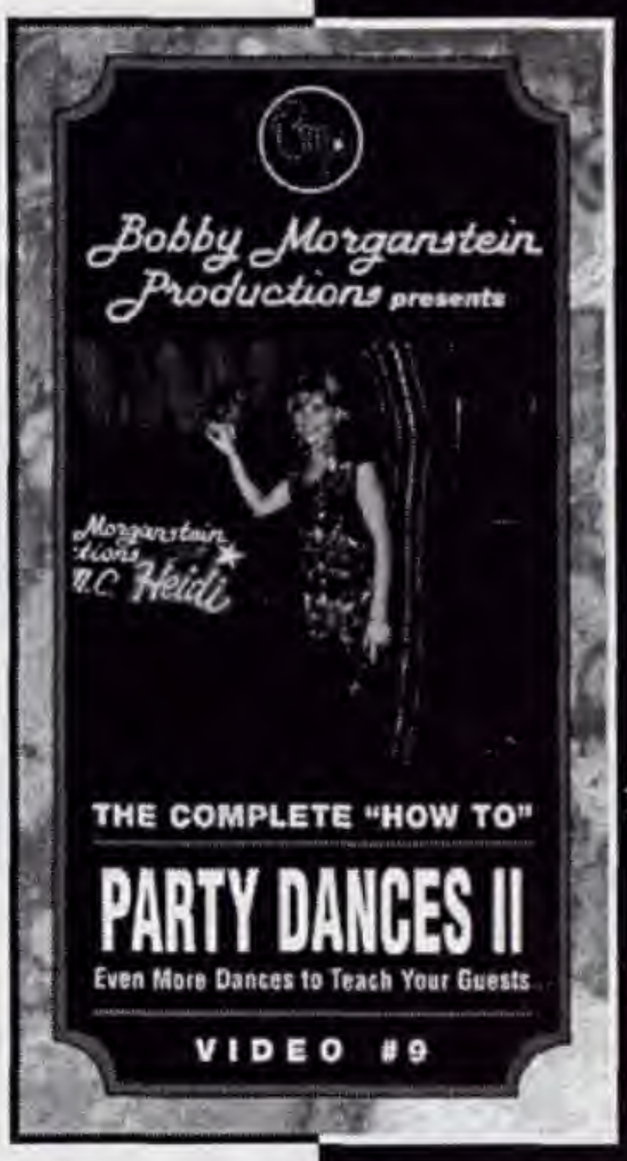
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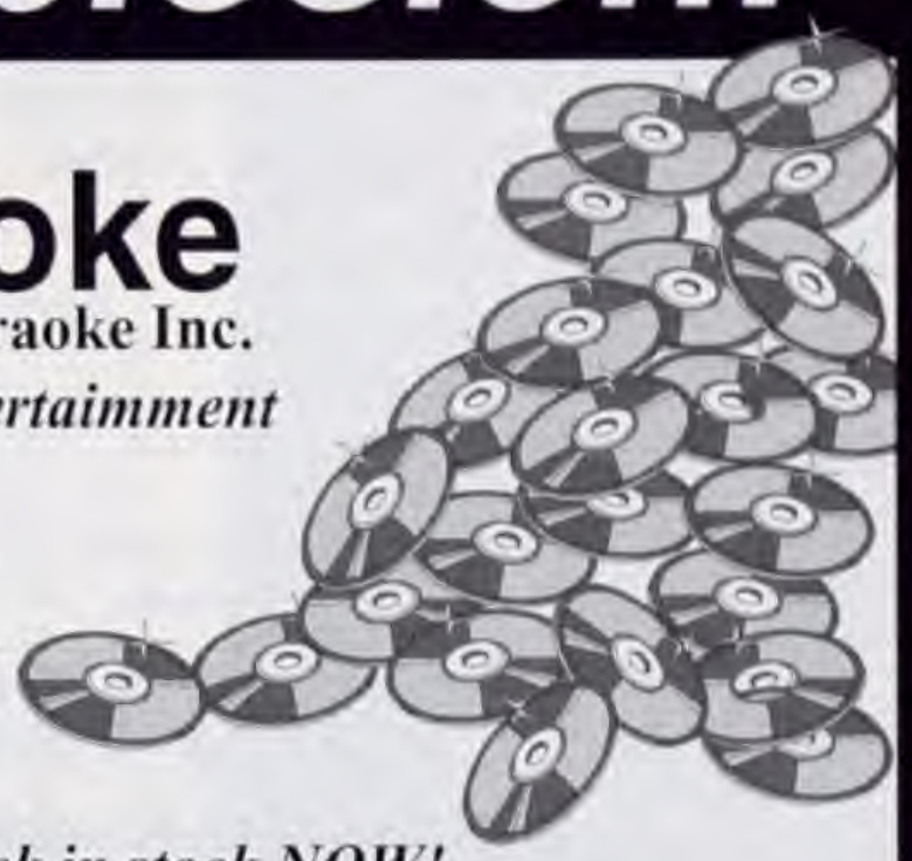

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DMA TOP 50 Dance Chart

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RANK	ARTIST	Title	Label	BPM
1	WHITNEY HOUSTON	It's Not Right But It's Okay (Remix)	Arista	130
2	CHER	Believe	Warner Bros.	130
3	CHARLOTTE	Skin (Remixes)	Nervous	128
4	BEWITCHED	C'est La Vie	Epic	130
5	VENGABOYS	We Like To Party	Groovilicious	136
6	FUNKY GREEN DOGS	Body (Remixes)	Twisted	126
7	MADONNA	Nothing Really Matters	Maverick	128
8	VENGABOYS	Up And Down (Remix)	Groovilicious	132
9	GLORIA ESTEFAN	Don't Let This Moment End (Remix)	Epic	130
10	CEVIN FISHER f/ LOLEATTA HOLLOWAY	(You Got Me) Burning Up	Tommy Boy Silver	130
11	TORI AMOS	Jackie's Strength	Atlantic	122
12	AMBER	Sexual (Li Da Di)	Tommy Boy	
13	PULSE f/ ANTOINETTE ROBERSON	The Lover That You Are (Remixes)	Jellybean	124
14	THE TAMPERER f/ MAYA	If You Buy This Record	Pepper / UK	134
15	GIFT OF LOVE f/ DEMI MOORE	Do You Love Me (Remix)	Tommy Boy	131
16	PLASMIC HONEY	Take Me To The Top	Jellybean	134
17	MARIAH CAREY	I Still Believe (Remix)	Columbia	126
18	JUNIOR VASQUEZ	X 99 (Remix)	Twisted	133
19	VERNESSA MITCHELL	This Joy	Groovilicious	131
20	CASSIUS	1999	Astralwerks	126
21	BRITTANY SPEARS	Baby One More Time (Remix)	Jive	126
22	DONNA BLAKELY	Happy	Afterhours	127
23	WHITNEY HOUSTON	Heartbreak Hotel (Remixes)	Arista	127
24	FAITHLESS	Take The Long Way Home (Remix)	Arista	130
25	VERONICA	Someone To Hold	H.O.L.A.	128
26	ENGELBERT HUMPERDINCK	Release Me/ Gotta Get Release	Interhit	129
27	MOUSSE T VS. HOT 'N JUICY	Horny (Remixes)	Columbia	124
28	DENI HINES	I Like The Way	4 Play	124
29	GEORGE MICHAEL	Outside	Epic	131
30	SYLK 130	The Reason	Ovum	125
31	BETTE MIDLER	I'm Beautiful	Warner Bros.	130
32	DEFARI	Likwit Connection	Tommy Boy Black	93
33	FAITH EVANS	Love Like This	Bad Boy	101
34	CHER	Strong Enough	Warner Bros. / UK	135
35	DJ RAP	Bad Girl	Columbia	124
36	MARY GRIFFIN	Knock On Wood	Curb	133
37	SOFT CELL VS. CLUB 69	Tainted Love	Twisted	132
38	ERIN HAMILTON	Satisfied	Trax	131
39	PRINCE & THE REVOLUTION	The New Master: 1999	NPG	118
40	DONNA SUMMER	Love On & On	Epic	128
41	VENGABOYS	Boom X4 (Remix)	Time / Italy	138
42	ARMAND VAN HELDEN	Flowers	White Label	127
43	ORGY	Blue Monday	FIII / Reprise	130
44	BACKSTREET BOYS	All I Have To Give (Remix)	Jive	127
45	TINA ARENA	If I Was A River	Epic	130
46	CYNTHIANA	Thank U	Interhit	131
47	FATBOY SLIM	Praise You	Astralwerks	110
48	TRINA & TAMARA	What'd You Come Here For (Remixes)	Columbia	135
49	BIG MUFF	Feel What You Know (Remix)		122
50	GIGI	Your Love (Remixes)	Tommy Boy	131

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I'm writing this mostly for my own personal therapy, but also to help all entertainers. Should any of you ever experience a difficult situation such as the one I'm about to relate to you, I hope this helps.

I'm a Mobile DJ and co-owner of One Night Stand-V.I.P. Mobile DJ Entertainment in San Mateo, Calif. I was performing a 5 p.m. to 11 p.m. wedding reception at a southern San Francisco hotel on Saturday, March 13. I've been a Mobile DJ for 11 years and thought I'd seen it all, but I was not prepared for this night.

It was about 6:45 p.m. when the bride and groom danced their first dance, followed by the traditional father/daughter and wedding party dances. The first open floor song was "Old Time Rock & Roll," which brought the guests out to the floor in droves. About one minute into the song, a man dancing right in front of my DJ booth fell with a THUD! He remained flat on his back in the middle of the dancefloor.

Completely shocked, but believing he'd only slipped (how many times do we see people fall, right?), I dropped the volume and ran to turn up the ballroom lights. With wireless mic in hand, I asked the guests to clear the floor so the guy could get some air. By the time I got back into my booth, less than 30 seconds later, two guests were already performing CPR. I didn't grasp the seriousness of this man's condition until that moment.

I pulled out my cell phone and called 911. After reporting the situation, all I could do is stare in disbelief. I could feel the rapid mood swing the event had taken, but could do nothing at the moment.

Five minutes later, a half dozen firemen entered the room and immediately took over the CPR. They started grilling guests on the man's medical history, current health, and so on. After a brief exam, they started an I.V., pulled out several 6-inch needles of adrenaline and the defibrillator (shock paddles). I felt extremely helpless as they cut the man's sportcoat and shirt from his body with scissors and began yelling, "Clear!" Each time, his body would spasm from the electric shocks administered by the defibrillator.

After what seemed like hours (but was just minutes) and repeated attempts to save his life, the firemen loaded the man's body onto a stretcher and took him away. While they had the tact to continue procedures to revive the man, it suddenly hit me that this man's spirit had long since departed.

I admit my thoughts were scattered. What do I do now? What do I say? I want to go home! I had to pull myself together. I couldn't save that man's life, but I could try to save this couple's wedding reception. I spoke with the mother of the bride and learned that the man was a close friend but not a relative to the bride or groom. She said the bride and groom desperately wanted to save their reception and asked if I could come up with a plan fast!

I made an announcement acknowledging the difficulty of the situation but reminded the remaining guests that we couldn't allow the bride and groom's day to end like this. To help alleviate the despair hanging in the room, I asked if someone would step up to the mic and lead a prayer, and someone did. After that I told the guests to take a few minutes to compose themselves. Meanwhile I played music that was tasteful, but not too sullen. This gave the guests a chance to vent and digest what had just happened. The goal was to gradually lift their spirits.

After about 30 minutes the bride and groom cheered up the room by cutting their cake. A loud round of applause, fueled by nervous energy, erupted as the bride and groom fed each other the cake. I took advantage of this laughter by segueing into some ballads and fox trots. People took the hint and danced. This gave way to some swing dance and typical wedding music as people began to loosen up and give themselves permission to enjoy the evening once again.

About an hour and a half later, I had the guests doing the Chicken Dance, the Electric Slide and the Tush Push as well as dancing to all their favorite hits. The wedding actually went full term to 11 p.m. and ended on a very emotional last dance with a full dancefloor to "The Time of My Life."

I was very grateful for the take-charge catering manager, an equally helpful photographer and one heck of a group of guests, for helping me turn this potentially disastrous incident into a reception that gave the bride and groom more happy memories than sad. I humbly accepted the gratitude and compliments of the way I handled things from over two dozen family members and guests at the end of the show. It felt good to have my actions validated.

Before I left that evening, I inquired as to the condition of the fallen family friend and was told he had passed away. I didn't know him but, I'm not ashamed at all to say, I wept for him and his family in the privacy of my van on the way home that night.

I hope this sort of thing never happens to you but, if it does, I hope you will remember this and get through it OK. Thanks for listening.

Thomas J. Nelson
One Night Stand-V.I.P.

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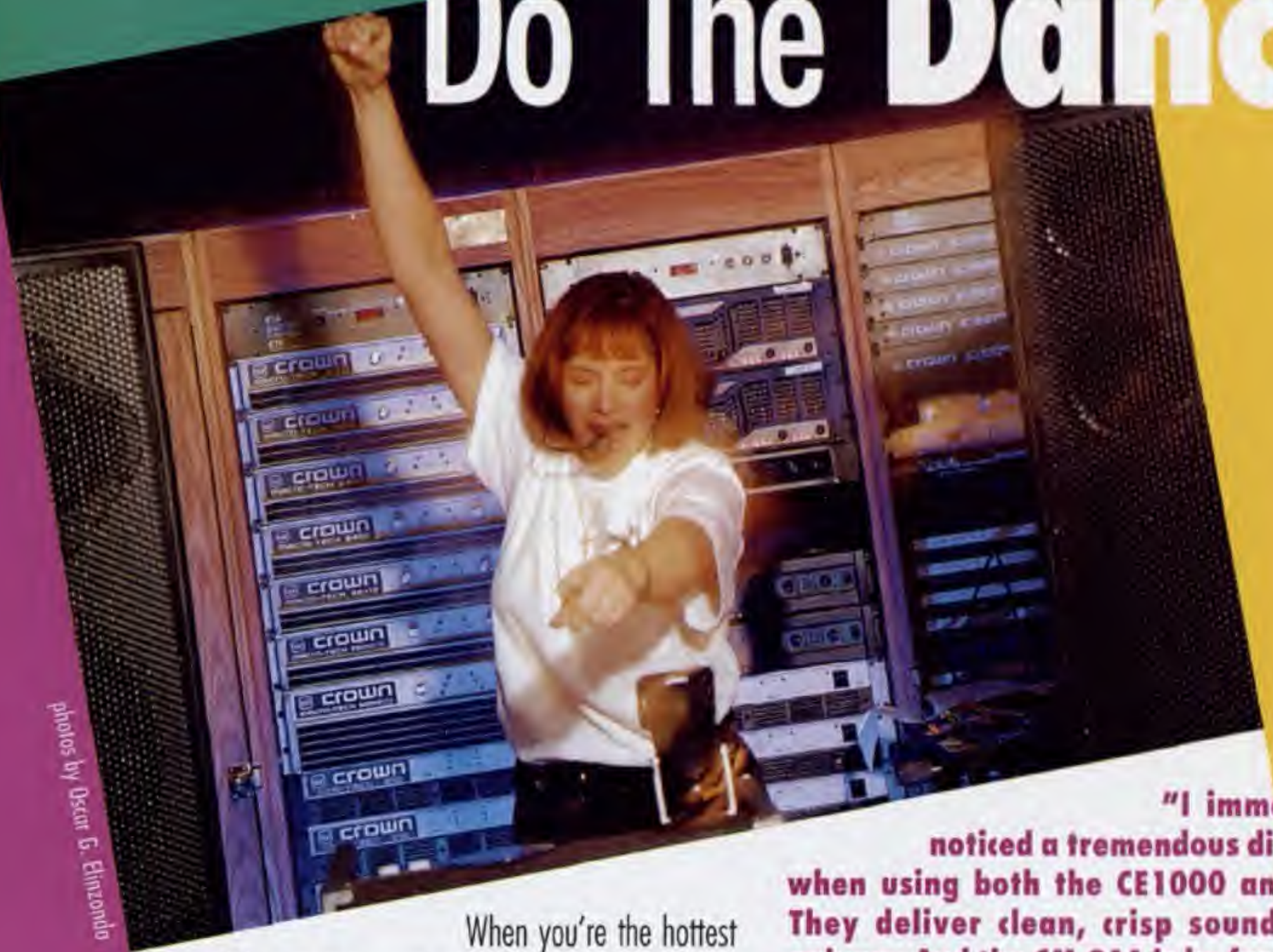

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